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Thesis

THE JUDICIAL TEMPER OF JOHN GALSWORTHY

by

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OUTLINE

	Page
A. Introduction	1-4
1. Definitions of justice	1-2
(a.) Difference between natural and social justice	
2. Definition of judicial temper	3
(a.) Conditions under which judicial temper is maintained or violated	
3. Problem	3-4
(a.) Is Galsworthy of judicial temper or a reformer and propagandist?	
4. Limitations	4
(a.) Concerned with novels and plays of Galsworthy	
B. <u>The Forsyte Saga</u>	5-27
1. Galsworthy's aim--to keep to the golden mean	5-8
(a.) Conflicting evidence	
2. Evidences of judicial temper	8-18
(a.) Fair portrayal of propertied class	
1. Desirable and undesirable characteristics of Forsytes	
(b.) Contrasts between wealth and poverty	9-10
1. Through Soames and Bosinney	
(c.) Galsworthy's portrayal of judicial Forsytes	10-13
1. Shows author's viewpoint of judicial temper	
(a) Fairness	
(b) Detachment in judging	
2. MacCarthy's criticism	13-14
(d.) Evidence pro and con given, -no conclusion reached	14-15
(e.) Criticism of England's judicial system	15-17
1. Its strength and weakness	
3. Methods of showing judicial temper	17
(a.) Use of analysis, irony, contrasts, etc.	
4. "Poetic justice"	17-19
(a.) Divorced from social justice	
(b.) Examples of it in the Saga	
5. Violations of judicial temper	19-26
(a.) Factors generally destructive of impartiality	20-26
1. Hatred of the Press	
2. Dislike of existing marriage laws	21-24
(a) His affair with Ada	21-22
(b) Evidence of prejudice in novel	22-23
3. Hatred of the Boer War	24-26
(a) Effect on <u>The Forsyte Saga</u>	

6. Summary of evidence	26-27
C. <u>A Modern Comedy</u>	
1. Evidence of maintainance of judicial temper	28-41
(a.) Aim of Galsworthy--to keep "in medias res"	28-30
(b.) Recognition of need of perspective in judging	28-30
(c.) Complete evidence--no conclusion	30-32
1. Desert's interview with Mr. Danby	
(a) Experience's effect on judgment	
(d.) Legal justice	32
2. Lack of judicial temper	32-41
(a.) Social reforms	
1. Improvement of conditions of England's poor	32
(b.) Crusades against injustice	33-34
1. Soames as Galsworthy's mouthpiece	
(c.) Galsworthy's love of peace	34
(d.) Attack on the Press	35
(e.) Opposition to lynching	35
1. Perspective a factor	
(f.) Economic reform	35-37
1. Foggartism	
(g.) Opposition to use of the air for war	37-38
(h.) Other social reforms	38-40
1. Slum clearance	
2. Reform conditions of overcrowded population	
(i.) Parliament--the slow machine	40
3. Summary of part two-- <u>A Modern Comedy</u>	40-41
D. <u>End of the Chapter</u>	
1. Some criticisms of <u>Maid in Waiting</u>	42-43
2. <u>Introduction to characters</u>	43-44
3. Tendency to be judicial	44
(a.) Fair attitude toward Americans	44-45
(b.) Recognition of inner calm as necessity for cold impartiality	46
(c.) Adrian as example of the just man	46-47
(d.) Skillful handling of court cases	47
(e.) The inquest	47-48
1. Its history and value	
(f.) His aim to be just and calm	48
4. Violations of the judicial temper	48
(a.) Interferences with judicial temper	48
1. Hatred of abuse of animals	48-50
2. Causes of unnecessary suffering	50
3. Hatred of prison conditions	50
4. Plan for economic security	50-51

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. This section also outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the implementation of the proposed changes. It details the steps involved in the transition process, from the initial planning phase to the final execution. This section also addresses the potential challenges that may arise during the implementation and provides strategies to overcome them.

3. The third part of the document discusses the impact of the proposed changes on the organization's overall performance. It highlights the expected benefits, such as increased efficiency and cost savings, and provides a detailed analysis of the potential risks. This section also includes a comparison of the current state of the organization with the proposed changes, illustrating the expected improvements.

4. The fourth part of the document provides a summary of the key findings and conclusions. It reiterates the importance of the proposed changes and the need for continued monitoring and evaluation. This section also includes a list of recommendations for future actions, ensuring that the organization remains committed to the principles of transparency and accountability.

5. The fifth part of the document is a conclusion, summarizing the main points of the document and expressing the author's confidence in the proposed changes. It also includes a statement of the author's commitment to the organization's success and a final note of appreciation for the support and cooperation of all stakeholders.

5. Issues on which Galsworthy's temper varies	51-52
6. The axe Galsworthy grinds	52
(a.) Destroys impartiality	
7. Conclusion of part three	52
(a.) Aims for impartiality but fails	
 E. <u>Three Novels of Love</u>	53-63
1. <u>Criticisms of The Dark Flower</u>	53
2. <u>Violations of the judicial temper</u>	53-57
(a.) Distress because of a rabbit's death	53
(b.) Letter replying to Sir Quiller-	
Couch's criticism	54
(c.) Crusade against continuation of	
loveless marriages	54-57
1. Evidence from <u>The Dark Flower</u>	54
2. Evidence from <u>a letter</u>	55
3. Author's explanation of theme	
of <u>The Dark Flower</u>	56
4. Shown in plot of <u>Beyond</u>	56
5. Effect of personal experience	
on novels	57
3. <u>Judicial temper in Saint's Progress</u>	57
(a.) Balance in contrast of Pierson and	
Laird	57-58
1. Need of sense of proportion in	
judging	
(b.) Contrast of faiths of Pierson and	
Laird	58
1. No biassed conclusions	58
(c.) Pro and con of Noel's marriage	59
(d.) Galsworthy's belief in the necessity	
of balance	59
1. Evidence in his own philosophy	59
2. Evidence in <u>Saint's Progress</u>	59-60
(e.) Pro and con of the <u>case of Noel's</u>	
war baby	60
4. <u>Violations of judicial temper in Saint's</u>	
<u>Progress</u>	60-63
(a.) Dislike of the Press	60-61
(b.) Desire for peace	61
(c.) Fair treatment of conscientious	
objectors	61-62
(d.) Crusade against internment of Germans	
and Austrians during World War	62-63
5. Conclusion of part four	63

F. The Freelands

1. Criticisms	64
2. Characters endowed with judicial temper	64-65
(a.) Felix Freeland's qualities	65-66
3. Evidences of judicial temper	66-72
(a.) Pro and con of "Back to the Land" policy	66
(b.) Point of view in judging impartially	66
(c.) Schalit's defense of Galsworthy's judicial temper	67
(d.) Need of coöperation in seeing both sides	67
1. Characters in novels	
2. Galsworthy's viewpoint	67-68
(e.) Difference between legal and ethical justice	68
(f.) Presentation of magistrate's impartiality	68-69
(g.) Arguments in behalf of the rights owed to citizens	69
1. Liberty	70
(h.) Analysis of the Laborer's cause	71
1. Balancing of arguments	
(i.) Galsworthy's understanding of justice	71-72
4. Evidence of Galsworthy as a reformer and propagandist	72
(a.) Cruelty of the loveless marriage	72-73
(b.) Need for slum clearance	74
(c.) Woman suffrage agitation	74
1. Impatience at Parliament's delays	74
(d.) Disgust with the Press	75
(e.) Hatred of cruelty to animals and birds	76-77
1. In Galsworthy's experience	76
2. In <u>The Freelands</u>	77
(f.) Need of England's producing own food	77-78
(g.) Evils of property-holding	78-80
1. Effect on law suits	79
2. Effect on laborer	80
(h.) W. L. George's criticism	80-81
1. Galsworthy--a propagandist	81
(i.) Need of coöperation between wealthy and poor	81
(j.) "Back to the Land" policy	82
(k.) Economic reform	82
5. Conclusion of part five	83

G. <u>Worshipful Society</u>	84
1. Galsworthy's explanation of his purpose in writing <u>The Country House</u>	84
2. Schalit's criticism of Galsworthy as judicial in temper	85
3. Impartial Mr. Paramor as the voice of the judicial Galsworthy	85-87
(a.) Creed	
(b.) The golden mean between extremes	
(c.) Reasoning in place of emotional outbursts	
(d.) Balance	
(e.) Refutation of the criticism--"pessimistic"	
4. Violations of the judicial temper in <u>The Country House</u>	87
(a.) General superiority merely luck	87
1. Galsworthy's own statement	88
(b.) Protection of birds and beasts	88-90
(c.) Campaign to disturb upper class complacency	90-91
(d.) Prejudice against the clergy	91-92
(e.) Satire on "principles"	92
(f.) Need of pruning in the social system	93
(g.) Reform of marriage laws	93-94
(h.) Customs of divorce	94-95
1. Need of reform of divorce laws	96
5. The problem of class consciousness in <u>Fraternity</u>	96
(a.) Schalit's criticism	96-97
(b.) Impartiality of Galsworthy	97
1. Upper classes and their shadows	97
2. No method of reform proposed	97
(c.) Counter parts in marital difficulties, etc.	98
1. Galsworthy's use of balance and reason	98
6. The brotherhood of man	99
7. Lack of judicial temper	99-100
(a.) Abnormal characters and experiences	
(b.) Characters do not gain happiness, in <u>Fraternity</u>	100
(c.) Conrad's criticism--Galsworthy as a moralist	100-101
(d.) Class distinction too often a cause of the evil	100-101
(e.) Digs at politicians	101
(f.) Opposed to cruelty to animals	102
(g.) Justice is unfair to the lower class	102

(h.) Prison as a poor remedy	102
(i.) Similarity of Purcey's and Galsworthy's creeds	102
(j.) The creed of courage as a "source of hope"	102
(k.) Slum clearance agitation	103
(l.) Galsworthy as propagandist in <u>Fraternity</u>	103-104
8. <u>The Patrician</u>	104-109
(a.) Criticisms	104
(b.) Evidence of maintaining judicial temper	104-107
1. Impartial characterization of "the patrician"	104-106
2. Recognition of personal element as a force destructive of impartiality	106
3. Balancing of viewpoints regarding position of "the patrician"	106-107
4. Galsworthy's explanation of <u>Worshipful Society</u>	107
(a) Aim and method	
(c.) Violations of the judicial temper	107
1. Concealment of purpose by art	107-108
2. Reforms similar to those in other novels	108
(a) Exceptions	
1. Galsworthy's theory of the universe	108
3. Reform of marriage contracts and divorce laws urged	109
4. Subtle art in spreading propaganda	109-110
5. Aim to reform foundations of society	110-111
(a) Evidence from a letter explaining novelist's influence	
H. <u>The Plays</u>	112-129
1. Criticisms of Galsworthy as a playwright	112
2. Judicial temper of Galsworthy	113-118
(a.) Opinion of Harold Williams	113
(b.) Cunliffe's opinion	113-114
(c.) Galsworthy's ideal in writing the plays	114
(d.) <u>Strife</u> cited for impartiality	114
1. Examples in <u>Strife</u> of fair presentation of evidence	114
(a) Anthony versus Roberts	114-115
(b.) Both sides of situation presented	115
2. Necessity of compromise in avoiding extremes	116
3. Galsworthy's opinion of capital-labour situation	
4. Phelps' appreciation of impartiality in <u>Strife</u>	

(e.) Impartiality in <u>Loyalties</u>	117
1. Partisans of each side hail Galsworthy as supporter	
2. Galsworthy neither pro-Semite or anti-Semite	
3. Criticisms from the newspapers	118
(f.) Other plays regarded by critics as impartial	118
3. Violations of the judicial temper	118
(a.) Galsworthy as the preacher	
(b.) Crusade against continuation of marriage without love	118
1. Evidence from <u>Joy, A Bit o' Love, Justice, and The Fugitive</u>	119-120
(c.) Attitude towards women	120-121
1. Criticisms of this attitude	121
(d.) Need of reform of divorce laws	121-122
(e.) Barbs at Christianity	122
1. His own faith--not Christianity	123
2. Injections of barbs into plays	123-124
(f.) His theory that social position is accident of birth	124
(g.) Inequalities of social system due to "class"	124-125
(h.) Kindness needed as motivating force of society	125
(i.) Love of peace; hatred of war	125-126
1. Thrusts at the Boer War in <u>The Mob</u>	125-126
(j.) Prison reform	126
1. Reduction of term of solitary confinement through <u>Justice</u>	
(k.) Crusade against "sweated workers" condition	127
(l.) Crusade against institutionalized charity	127-128
(m.) Opposition to abusive treatment of animals and birds	128
1. In <u>A Bit o' Love</u>	
(n.) Dislike of the Press	128-129
1. Cunliffe's criticism of <u>The Show</u>	129
I. Criticisms of Galsworthy	130-132
1. Impartiality of Galsworthy	130-131
2. His lack of judicial temper	131-132

J. Summary	133-134
1. Statement of problem	133
2. Evidence of judicial temper	133-134
3. Evidence of violation of judicial temper	134-139
(a.) Methods used	134
(b.) Factors disturbing judicial temper	135
(c.) Points showing Galsworthy's partiality	135-137
4. Conclusion reached	137

The Judicial Temper of John Galsworthy

Judicial temper is that disposition or temperament of man in accordance with which he exercises judgment in the administration of justice. There have been through the centuries arguments as to the nature of justice. Justinian believed that "Justitia est constans et perpetua voluntas jus sum cuique tribuendi"; Aristotle thought justice to be the "disposition to distribute according to desert";¹ Plato believed that "justice is the supreme virtue harmonizing all other virtues."² Socrates discussed the various aspects of justice, but said that he did not know what justice is. This may have been a bit of Socratic irony. Kant's definition that "justice is the external liberty of each person limited by the liberty of all others"³ opens the question, "What, then, is liberty?"

In defining justice we are apt to confuse natural and social justice. The law of nature wherein the strong triumph over the weak, is distinct from the law of human justice. Sometimes nature with her tremendous power fells indiscriminately the weak and the strong, the innocent and the guilty.

(1) Lucilius Emery, Concerning Justice, p. 27

(2)(3) Encyclopedia of Social Science, "Justice"

No doubt nature has her own particular law, but how foolish of us to try to judge nature by our standards of justice. She has no regard for our judgment; our ideas "of justice or injustice have no real application to Nature".¹

Man's justice cannot be like nature's because it does not conform to the "material law of evolution".² It involves both reason and emotion;-reason accepting the fact that the strong prevail over the weak, emotion requiring the acquiescence and no suffering on the part of the weak. One of these two faculties of social justice must be subordinated to the other, and reason seems to be victorious.

Therefore, in judging the right from the wrong, it is poor logic to seek parallels of justice or injustice in nature, for her law is based on reason while man's nature demands the consideration of emotion as well as reason. Only in Utopia can there be that perfect judicial temper which is entirely rational and just.

What is justice? It is man's attempt to render to individuals their rights to happiness when those rights do not violate the rights of other individuals as defined by social custom and civil law.

Aristides whose character Plutarch has drawn so well is

(1) Paul Elmer More, Aristocracy and Justice, p. 108

(2) Paul Elmer More, Aristocracy and Justice, p. 109

pointed out by Paul Elmer More as an example of the just man whose decisions swerved "neither for good will nor for friendship, neither for wrath nor for hatred"¹. The poet's praise of a hero seemed to fit Aristides:

"For not to seem but to be just he seeks,
And from deep furrows in the mind to reap
Harvest of ripe and noble counselling."²

So far I have arrived at a definition of social justice, showing that man's judgment primarily rational is tinted with emotion, that the justice in nature is untouched by emotion. Therefore one law must not be confused with the other. This thesis will be concerned only with social justice as it relates to the judicial temper of Galsworthy.

Judicial temper, as I have stated, is the disposition of a person to weigh the evidence of a situation, and without being influenced by such forces as emotions, prejudices, or experience, to judge purely from reason insofar as it is humanly possible to do so.

Galsworthy was convinced of his own fairness in presenting both sides of a problem or situation. Yet I hope to prove that although he appears to weigh evidence, to be detached in his judgments, to give both sides of the question without deciding the issue for the reader, Galsworthy is not necessarily of judicial temper. He aims to be fair but his

(1) (2) Paul Elmer More, Aristocracy and Justice, p. 110

The first of these is the fact that the
the second of these is the fact that the
the third of these is the fact that the

the fourth of these is the fact that the
the fifth of these is the fact that the

the sixth of these is the fact that the
the seventh of these is the fact that the
the eighth of these is the fact that the

the ninth of these is the fact that the
the tenth of these is the fact that the

the eleventh of these is the fact that the
the twelfth of these is the fact that the
the thirteenth of these is the fact that the

the fourteenth of these is the fact that the
the fifteenth of these is the fact that the

the sixteenth of these is the fact that the
the seventeenth of these is the fact that the
the eighteenth of these is the fact that the
the nineteenth of these is the fact that the
the twentieth of these is the fact that the

the twenty-first of these is the fact that the
the twenty-second of these is the fact that the

sympathy for the under-dog, his fierce hatred of injustice and his passion for reform sometimes interfere with a purely rational state of mind. Galsworthy, in his desire for man to exercise a judicial temper in his relations with man, himself loses control of the subordination of personal elements. In his zeal for justice he loses the detachment of a judge and like a lawyer pleads his case for reform. Then he is more Galsworthy the propagandist for reform than the Galsworthy whom many critics hail as the man of judicial temper.

This thesis limits its study of Galsworthy's works to his novels and plays, in arriving at a conclusion regarding his judicial temper.

i The Forsyte Saga

The Forsyte Saga is a trilogy containing the novels The Man of Property, In Chancery, To Let and the interludes Indian Summer of a Forsyte and Awakening. The preface to the memorial edition of the Saga is written by Ada Galsworthy, the author's wife. Mrs. Galsworthy quotes a portion of one of Galsworthy's letters to his friend and critic, Edward Garnett:-

"The more I consider things the more I find that I'm only a social critic by accident. I've no patience, no industry (:A.G.) -- only detachment, in so far as I can ¹ dispassionately examine myself in contact with life.'" 1

The author in his preface to the Saga warns the reader that in taking sides for Irene or for Soames the reader will lose perception of the simple truth underlying the whole story. He does not object to a bit of pity being given Soames but he wants this emotion to be subordinated to the truth. From these two examples it is evident that Galsworthy wants to be detached in judging and would have his readers be unbiased by emotion in criticizing the Forsytes.

The Forsytes represent an English upper middle-class family whose principles of living are embedded in property, custom, prejudice, and the past. They resent the interference of death as a violation of one of their rights of property. The different branches of the Forsytes have no particular

(1) John Galsworthy, The Forsyte Saga, p. ix

THEORY

When a body is in motion, it is said to be in a state of motion. The motion of a body is said to be uniform when it moves with a constant velocity. The velocity of a body is said to be constant when it moves in a straight line with a constant speed. The speed of a body is said to be constant when it moves in a straight line with a constant velocity. The motion of a body is said to be accelerated when it moves with a changing velocity. The acceleration of a body is said to be constant when it moves with a constant acceleration. The motion of a body is said to be periodic when it repeats its motion after a certain interval of time. The period of a body is said to be constant when it repeats its motion after a constant interval of time. The motion of a body is said to be oscillatory when it moves back and forth about a central point. The amplitude of a body is said to be constant when it moves back and forth about a central point with a constant amplitude. The motion of a body is said to be rotational when it moves in a circular path. The angular velocity of a body is said to be constant when it moves in a circular path with a constant angular velocity. The motion of a body is said to be translational when it moves in a straight line. The velocity of a body is said to be constant when it moves in a straight line with a constant velocity. The motion of a body is said to be uniform when it moves with a constant velocity. The motion of a body is said to be accelerated when it moves with a changing velocity. The motion of a body is said to be periodic when it repeats its motion after a certain interval of time. The motion of a body is said to be oscillatory when it moves back and forth about a central point. The motion of a body is said to be rotational when it moves in a circular path. The motion of a body is said to be translational when it moves in a straight line.

liking for each other yet they are cemented by a loyalty for one another most plainly seen in times of trouble. Critics differ as to whether the Forsytes are mere types of English society, individuals, or caricatures. There seems to be little doubt that Galsworthy's sister Lily recognized in The Man of Property a "whole portrait gallery of relatives--¹ painted, too, in a highly satiric style." Galsworthy replies to Lily's request that he postpone the novel's publication, in a tone plainly showing the difference in viewpoints between the idealism of Lily and the impersonalism of Galsworthy. His letter suggests that he is seeking in his novels a golden mean between optimism and pessimism. This shows that Galsworthy intends to be swayed neither to one extreme nor to the other; he aims to keep "in mediās rēs," the golden mean of which he speaks in later life. There is proof in this letter to Lily (Sept. 11, 1905) that Galsworthy tried in writing The Man of Property to be the cold, reasoning judge--a man of judicial temper unharassed by emotions or prejudices:

"You (Lily) have not the vein of realism, cynicism, satiricism, impersonalism, call it what you will, that I have.....I am not an optimist nor a pessimist, and if I have ideals they are not yours....

(1) H. V. Marrot, Life and Letters of John Galsworthy, p. 181

"To put an example, you would have a contrast so given as to enlist the reader on one side, and against the other. I don't feel like this. I feel more like a sort of chemist, more cold, more dissective, always riding a philosophical idea, and perverting, if you like, my values to fit it."¹

Galsworthy did use his relatives as material for the Saga, and Lily feared that the Forsytes would be easily recognized as the Galsworthys. Galsworthy, however, allayed her fears with the query, "Which of them is going to read the book?"²

Although Galsworthy tells Lily that he is impartial and impersonal in writing The Man of Property he writes Garnett a different story:

"To my mind (and I desire to defeat Forsyteism) the only way to do so is to leave the Forsytes master of the field. The only way to enlist the sympathies of readers on the other side, the only way to cap the purpose of the book which was to leave property as an empty shell--is to leave the victory to Soames.....We both wish to produce the same effect, we both hate the Forsytes and wish their destruction. Your instinct tells you to do it positively, you would leave them defeated; my instinct tells me that it can only be done by me negatively; I would leave them victorious--but what a victory!"³

(1) H. V. Marrot, The Life and Letters of John Galsworthy, p.181

(2) Ibid, p. 182

(3) Ibid, p. 169

Conrad's impression of the book shows that he was not impressed by the impartiality of Galsworthy. On the contrary! To Galsworthy he wrote "-----the Socialists ought to present you with a piece of plate."¹

Perhaps the note of "impersonalism" in Galsworthy's letter to his sister was merely a sedative for her nerves, as it is seen that he intends to defeat Forsyteism.

Since Galsworthy himself was born "with a silver spoon in his mouth," it can hardly be said that his judgment of the upper-middle class is distorted by envy or lack of knowledge. Lacking the pitch of moral fury of The Island Pharisees wherein he pushes English prudery and pettiness from their sanctuaries, Galsworthy characterizes a family which may seem greedy in its worship of property but whose greed is balanced with an unselfish desire to acquire property in order that their children may enjoy it. These Forsytes are interested in handing down their name and property (land, money, objects of art, etc.), but at the same time they do have the preservatives of vigor, a certain honesty, and an indomitable will to succeed. Galsworthy does give both sides of the characteristics of the propertied class--(1) their worship of property as their Supreme Power and themselves as chief servitors of that god, (2) the unselfish motives

(1) H. V. Marrot, The Life and Letters of John Galsworthy, p.181

and virtues of the Forsytes. These materialists prove, too, to have emotions however well concealed they may be. Soames' love of beauty (as well as his sense of property) is blocked by his divorce from Irene, but it finds an outlet in his collecting objects of art. Irene's leavening force is felt throughout the Saga--she disturbs the Forsyte principles of property and tradition. There again are two examples of balanced forces--tradition's heaviness and the yeast of modernity.

Galsworthy's use of contrasts, finely balanced, shows that he is not blind to one side of his problem. Alongside the wealth of the Forsytes is the poverty of Bosinney. We admire the perseverance of the Forsytes in attaining to a degree of luxury. At the same time Galsworthy makes us smile at their close fists once they do have a shilling in their grasp:-

"There was no getting anything out of them--at least it was a matter of extreme difficulty.....That fellow Soames, for instance, would have a fit if you tried to borrow a tenner from him, or if he didn't have a fit, he looked at you with his cursed supercilious smile, as if you were a lost soul because you were in want of money."¹

Bosinney, the architect, at some time must have had some money in order to conduct his business, but an underestimate

(1) John Galsworthy, The Forsyte Saga, p. 167

of the cost of Soames' house at Robin Hill finds him unable to assume any financial loss. Then we see that his poverty is a disadvantage to him,--when he has to compete with the wealth of Soames for his rights to happiness. Bosinney finds that often a case in court depends upon the skill of the lawyer; the skill you obtain depends on how much you can pay for your lawyer. Consequently wealth (Soames) can hire a better lawyer than can poverty (Bosinney). Soames sues Bosinney to recover the sum of three hundred and fifty pounds which Bosinney has spent in excess of the amount contracted for. Yet Bosinney cares nothing for money as a possible key to happiness:

"(Bosinney) does not care a damn for Society; he doesn't care a damn for Soames; he doesn't care a damn about money,"¹ says Edward Garnett.

Besides showing arguments for both wealth and poverty, Galsworthy gives in The Man of Property contrasts in "possessive instinct-idealism; the philistine--the artist; egoism--renunciation; love--hate, and so ad infinitum."² He shows by these contrasts the happiness achieved in the golden mean.

Galsworthy characterizes the Jolyons of the Forsyte family as examples of men of good judgment. Let us peer into the character of young Jolyon to see what qualities Galsworthy

(1) H. V. Marrot, Life and Letters of John Galsworthy, p. 173

(2) John Galsworthy, The Forsyte Saga, p. 156

associates with a man of judicial temper.

(1) Jolyon's experiences had resulted in his ceasing to take a too personal view of them (his circumstances). This suggests that one be detached even in judging one's own experiences.

(2) "Young Jolyon had in his constitution the elements of impartiality."¹ Surely this ~~is~~ the chief characteristic of the good magistrate.

(3) Jolyon realizes that he cannot call certain actions of men "barbarous" when the fault is "merely a lack of imagination."² Here Jolyon is seeking clarity in his judgment.

(4) He could see through the arrogance of the Forsytes-- and be one of the family.

(5) "He (Jolyon) had something of ~~his~~ father's balance and could see things impartially even when his emotions were roused."³

(6) When Jolyon is trying to figure out what is the best for Irene he goes to his study where old Jolyon had sat and weighed many a situation before coming to a conclusion. Jolyon has been asked by his cousin Soames to see Irene (who had left Soames twelve years previously) regarding a divorce. Jolyon had been appointed as Irene's trustee by his father.

(1) John Galsworthy, The Forsyte Saga p. 156

(2) Ibid.

(3) John Galsworthy, The Forsyte Saga, p. 488

"'I must do my best for her,' thought Jolyon; 'he left her to me in his will. But what is the best?'

"And as if seeking to regain the sapience, the balance and shrewd common sense of that old Forsyte, he sat down in the ancient chair and crossed his knees."¹

There are three qualities that young Jolyon admired in his father and hoped to use in his decision for Irene.

(7) Justice holds as unjust those actions of an individual which interfere with the happiness of others. So Jolyon advises his young son, Jolly:

"'I don't know much about morality and that, but there is this: It's always worth while before you do anything to consider whether it's going to hurt another person more than is absolutely necessary.'²

(8) To his little son Jon's questions about the dangers of going to church Jolyon says:

"'You shall judge for yourself about all those things as you grow up.'³

Several times the descendants of old Jolyon, like young Jolyon, are influenced by "old Jolyon's sense of justice." This temperament is evident in young Jolyon's sons--Jolly and Jon.

(1) John Galsworthy, The Forsyte Saga, p. 418

(2) Ibid., p. 405

(3) Ibid., p. 656

(1) "Jolly was one of those who knew not where he stood (i.e. on the question of the Boer uprising). A streak of his grandfather Old Jolyon's love of justice prevented him from seeing one side only."¹

(2) "To see both sides of a question vigorously was at once Jon's strength and weakness."²

With the name Jolyon there goes (in the Saga) that quality of the judicial disposition--to see both sides of a question and to shy from prejudice. I do not imply that a judicial temper is a dominant trait inherent in man, nor that Galsworthy is attempting a biological thesis. It is enough to say that for three generations of Forsytes, in the midst of bigoted materialistic relatives, there do appear examples of men of judgment. To portray such characters the author himself must have been aware of the necessity of detachment and fairness in judging.

Desmond MacCarthy in the (London) Sunday Times³ criticizes Galsworthy's attitude towards his characters as being that of a "severe and scrupulous judge." This disposition, says MacCarthy, prevents the reader from noticing "that Galsworthy's satire invariably relents toward sentiment,"⁴ and that the characters do not reflect an inner spontaneity of

(1) John Galsworthy, The Forsyte Saga, p. 498

(2) Ibid., p. 833

(3) Living Age, April 1933, p. 139 "Persons and Personages - John Galsworthy", Desmond MacCarthy; from the (London) Sunday Times

(4) Ibid., p. 139

feeling. I wish to consider this criticism of MacCarthy as showing a contradiction in itself. He is saying that an author can be so severe a judge of his characters that he destroys the spontaneity of the persons who should live in his novels. That is possible but MacCarthy quotes no example to prove his point. The following show a definite spontaneity of feeling--Indian Summer of a Forsyte, Awakening, Bosinney's reaction to his court case and to the news of Soames' cruelty to Irene, the love affair between Fleur and Jon, and Jolyon's letter to his son Jon. However, - to return to MacCarthy's criticism--he states that Galsworthy is a "scrupulous judge." If Galsworthy is a scrupulous judge, how can he relent toward sentiment? Either he is a judge at times and again steps off the bench (which is quite possible), or he is an out-and-out severe judge, or a satirist beneath whose armor there lies a soft spot of sentiment. MacCarthy, a conservative, also believes that Galsworthy depicts only types of Englishmen, yet he criticizes the strong family cohesion of the Forsytes as being a French, not an English characteristic. The critic's reason for classifying Galsworthy as a second class writer is that the sympathetic magistrate has triumphed over the intuitive artist. This critic, in my opinion, through inconsistencies in his statements has shown himself to lack rational judgment.

Sometimes Galsworthy raises a question regarding justice, and having presented his case with impartiality leaves the

reader to come to his own conclusion. This is particularly true of his dramas. The question raised in the Saga is-- Is it just that property triumph over everything? Is property always to be victorious even over virtues? We find our own answer in the Saga, but a letter of Galsworthy's gives his answer--"Yes-but what a victory!" Dealing negatively as he does, Galsworthy arouses a pity for the defeated party although the conquerors grab the booty. So Galsworthy's art can be used to conceal his purpose. How this skill can be used to cloak a propagandist I shall show further on.

In examining the English social fabric Galsworthy holds up to the light the strength and weakness of the judicial system--a legal justice. In nearly every novel Galsworthy gives a court trial in detail. This may be a biographical influence, for Galsworthy's training for the bar must have left a strong imprint on his personality. No less a critic than Edward Garnett has praised the author's handling of the court scene in The Man of Property. Galsworthy does not deify the English Courts of Justice nor intentionally caricature them. Through James Forsyte, the father of Soames, we see that Mr. Justice Bentham is quite an ordinary fellow in every-day life. We see how Bosinney's counsel, young Chankery, includes a personal appeal to the Judge as a lover of the arts to protect young Bosinney and other artists from

the "iron hand of capital."¹ With an irony typical of Galsworthy in such instances he has Soames' counsel claim damages "as a matter of principle" when we readers already know that Soames just wants revenge on Bosinney who had won Irene's heart. The judgment of Judge Bentham is an excellent example of the very qualities we seek in a man of judicial temper. He sums up the cold facts as he has heard them in the Court, and in measured words gives his judgment in favor of the plaintiff, Soames.

In the Dartie vs. Dartie case we have a bit of interesting examination where Mrs. Dartie in answering her lawyer's carefully framed questions appears to want her husband to return. She is suing her husband for restitution preparatory to seeking a divorce. In the cross examination by the Judge Mrs. Dartie agrees that (contrary to what we readers already know) she is still fond of Dartie! The questions arise:

- (1) is this case maneuvered by Mrs. Dartie's Counsel?
- (2) is it justice to conceal evidence in Court?
- (3) is precedent more important than truth?
- (4) is justice sometimes blind?

We only know that the Courts try to give justice, but find it difficult, often, in dealing with individual differences of their cases. Of course, legal justice and

(1) John Galsworthy, The Forsyte Saga, p. 273

...the ... of ...

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ethical justice are not necessarily identical.

Thus far I have shown that Galsworthy aspired to a judicial temper and as his letters and preface show, he believed he had attained a cold method of analysis, and an attitude of detachment in The Forsyte Saga. It is also clear that although he hated Forsyteism Galsworthy tried to show that not all Forsytes were victims of the disease of property. Galsworthy's judicial temper is shown in his use of analysis, weighing of evidence, contrasts, irony and character development. As a judge, he sums up the evidence on both sides of a case as in the domestic quarrel between Irene and Soames. How well he presents this unbiased evidence is shown by the different interpretations given by various readers and critics. A knowledge of the author's intentions is found in his letters--not definitely in the novel. Galsworthy, in his court cases, of which there are three in the Saga, shows us the qualities of the lawyer and the judge--the same qualities which conflict in himself.

Galsworthy refers several times to "poetic justice"--an idea divorced from a rational scheme of social justice. This poetic justice is a natural force which, in its game of chess or its scientific plan, happens to drop on an individual a reward or a revenge which the recipient has despaired of, or for which he has never dared to hope. For example, - Soames built a house at Robin Hill for Irene

and the son he hoped some day she would bear him. Their separation thwarted his plans--the house was sold. Old Jolyon, desiring to make retribution for his long neglect of his son, young Jolyon, bought the house for his son. Young Jolyon, over twelve years later marries Soames' divorced wife, Irene, and they have a son, Jon. Soames desiring an heir, marries Annette, a common French girl, who bears him a daughter, Fleur. Jon and Fleur fall in love, but his parents oppose any alliance with the family of Soames Forsyte. In the heat of the disturbance Jolyon, whose heart has been weak for some time, dies. Now Soames thinks "this early decease a piece of poetic justice. For twenty years the fellow has enjoyed the reversion of his wife and house, and--he was dead!"¹ Fondling this pet jewel to his heart Soames muses further on the future of Jon and Fleur with Jolyon out of the way:-

"He (Jon) would come into a lot of money, no doubt, and perhaps the house--the house built for Irene and himself--the house whose architect had wrought his domestic ruin. His daughter--mistress of that house! That would be poetic justice."²

In this idea of poetic justice Soames takes great pleasure, and almost pats himself on the back for being so lucky. Such a natural force over which we have no control brings joy

(1) John Galsworthy, The Forsyte Saga, p. 866

(2) Ibid. p. 868

and sorrow indiscriminately. Galsworthy calls it "poetic justice", when the recipient gets his wish. No matter whether fate or the Courts are the dealers of good and evil, Galsworthy labels the result "justice". Soames gloats over the plum he thinks fate is about to drop into his lap--and calls it "poetic justice". If Galsworthy intends this ironically he conceals his skill too well.

When emotions influence a decision one is not impartial. I grant that in every person emotions, experiences (or lack of them), heredity, environment, and other such factors influence a decision. That influence cannot be avoided--it is the stuff we are made of. Yet these factors should be subordinated in delivering a judgment. Should an experience affect one so that all judgment thereafter on that score is one-sided, then it is true that one violates the judicial temper. If, also, a man forces his own hates, prejudices, political schemes or reforms into his works, he is biased by his emotions and is exploiting his own ideas;-he is anything but a dispassionate judge. If his judgment becomes heated until it boils with hate, if his hatred of cruelty from a mole hill grows into a mountain, the man's viewpoint becomes distorted and once more he fails in the rôle of the judge. If he pleads his case,--if his experience in life has left its mark;-if he wants to bring about a change in his world of men,--that man is not fit to judge impersonally, even if he

believes he rises above his emotions into a state of intellectual calm. I shall show now how Galsworthy at times intentionally, and again not with purpose, loses the judicial temper in the ways just mentioned.

To distinguish between the prejudices of Galsworthy and those of his characters a knowledge of his life is of value. H. V. Marrot has written a biography of Galsworthy in which he gives the greater space to the letters and diary of Galsworthy. As the biographies of Galsworthy are very limited in number, as yet, my conclusions for the impressions of Galsworthy (in showing his lack or violation of judicial temper) must of necessity be drawn from this source book.

Galsworthy had a dislike of the Press. He looked upon it as a ruthless machine. He avoided it whenever he could, as a letter written while in Arizona plainly states. In a letter to Chevrillon he is "disgusted with our Press, with a few exceptions. A mischievous lot of irresponsibles--and a vulgar."¹ Now notice his references to the Press in The Forsyte Saga:-

(1) (Soames speaks) "'The papers are a pushing lot; it's very difficult to keep things out. They pretend to be guarding the public's morals, and they corrupt them with their beastly reports.'²"

(1) H. V. Marrot, The Life and Letters of John Galsworthy, p. 737
 (2) John Galsworthy, The Forsyte Saga, p. 493

(2) (Jolyon muses) "To defend a suit only made a London holiday, and sold the newspapers."¹

In the first example, Soames, who hates publicity, voices his protest. Note the similarity of the opinions of Galsworthy and the Forsytes. Perhaps Galsworthy's hate was embedded so deeply he just boiled over onto The Forsyte Saga. It is possible that this dig at the Press was intentional. At any rate, his prejudice violates his calm reasoning.

Have you ever wondered why Galsworthy forever attacks marriage? He is certainly a reformer on this score. Reading the story of his life I found what I believe to be the root of this reform. Ada Cooper's first marriage to Galsworthy's cousin, Arthur Galsworthy, proved to be "a tragic mistake." John and Ada fell in love, and became lovers in secret (they did not want to upset John Galsworthy Sr.--an old man at this time). After the death of his father, Galsworthy took a country home near Dartmoor where he and Ada were spied upon. They were served with divorce petition papers--and were glad. Their marriage took place on September 23, 1905--a marriage (to judge from Marrot's material) filled with adoration and love for each other. Their ten years of love before their marriage left an indelible imprint on Galsworthy. His crusade for dissolution of the marriage where there is no love, his

(1) John Galsworthy, The Forsyte Saga, p. 585

desire to reform the divorce laws, his bitterness at the brutality of possession without love, the "topsy-turvydom in marriage,"--all these are the direct result of his experience, and they become a piece of purposeful propaganda for moral reform in The Forsyte Saga. Galsworthy does not propose a bill to reform marriage,--he arouses the people to the possible wrongs in a love-less marriage.

Irene in The Forsyte Saga is by the admission of Galsworthy in a letter to his sister Lily, a portrait of Ada, his wife. Here are examples of Galsworthy's propaganda for moral reform in regard to marriage:-

(1) Irene, after a week of marriage to Soames finds she has a hatred and loathing of her husband which for three years she tries to overcome. She cannot change in her feelings toward Soames, but he is very fond of her. Soames accuses Irene of being selfish in thinking only of herself--

"' Do you ever think that I found out my mistake--my hopeless, terrible mistake--the very first week of our marriage; that I went on trying three years--you know I went on trying? Was it for myself?'"¹

This is Ada's "tragic mistake" re-lived in the character of Irene. Galsworthy shows the cruelty of such an existence. His own hate and pity shine through the emotion of Irene.

(1) John Galsworthy, The Forsyte Saga, p. 481

(2) June, in her Galsworthian defense of the under-dog, champions the cause of Irene--Irene who had hurt her so:

"'It's all horrible,' she said. 'Why should people be tortured and kept miserable and helpless year after year by this disgusting sanctimonious law?'"¹

(3) Old Jolyon is talking to Irene (in Indian Summer of a Forsyte):-

"'When my little sweet (Holly) marries, I hope she'll find someone who knows what women feel. I shan't be here to see it, but there's too much topsy-turvydom in marriage; I don't want her to pitch up against that.'"²

(4) June is discussing with Jolyon the love affair between Fleur and Jon:-

"'The marriage laws are just as they were when Soames and Irene couldn't get a divorce and you had to come in. We've moved, and they haven't. So nobody cares. Marriage without a decent chance of relief is only a sort of slave-owning; people oughtn't to own each other.'"³

(5) In the novel To Let, Fleur and Jon have a romance of which the parents of neither one approve. There is too much of the past still alive in them to sanction the marriage of these two young persons. Jolyon, Jon's father, writes to

(1) John Galsworthy, The Forsyte Saga, p. 487. See also H. V. Marrot, The Life and Letters of John Galsworthy, pp. 382-384. This reference shows Galsworthy's views of marriage to be identical with June's. Hence the violation of judicial temper.

(2) Ibid., p. 338

(3) Ibid., p. 773

Jon a letter of explanation of his refusal. It is in itself a plea for Jon to understand the tragedy of Irene's life, and a summing of the harshness of a marriage bond that offers no love, the harsh view the world takes of errors in judgment, and the need for understanding in marriage.

This is evidence enough that Galsworthy's own experiences have affected his taking a detached view point of marriage. He burns with a hatred for the Arthur Galsworthys, and a furious passion to correct such wrongs grips him so strongly that all his works are dyed with this experience, emotion, and desire for reforming this particular institution.

William Lyon Phelps says of Galsworthy¹ that this was an obsession with the author,--this marriage without love, as typified by Soames and Irene.

Galsworthy loved peace. He was opposed to the Boer war, moreover, because he thought England was interfering where she had no business to do so, and because England's strength too far exceeded that of the Boers. Galsworthy sympathized with the underdog. In his references to the Boer war there is pointed satire on the war as a commercial venture.

(1) "Soames spoke of the Transvaal.

"'There'll be war,' he said.

"Madame Lamotte lamented.

(1) William Lyon Phelps, The Advance of the English Novel, p. 218

"'Ces pauvres gens bergers!' Could they not be left to themselves?

"Soames smiled--the question seemed to him absurd.

"Surely as a woman of business she understood that the British could not abandon their legitimate commercial interests.

"'Ah! that!' But Madame Lamotte found that the English were a little hypocrite. They were talking of justice and the Uitlanders, not of business. Monsieur was the first who had spoken to her of that.

"'The Boers are only half-civilized,' remarked Soames; 'they stand in the way of progress. It will never do to let our suzerainty go.....Of course,' he said, 'we must act with moderation. I'm no jingo. We must be firm without bullying.'"¹

(2) "Aunt Juley supposed their Yeomanry would be very busy now, guarding the coast, though of course the Boers had no ships. But one never knew what the French might do if they had the chance, especially since that dreadful Fashoda scare, which had upset Timothy so terribly that he had made no investments for months afterwards. It was the ingratitude of the Boers that was so dreadful after everything had been done for them....."²

(3) "'Dear June is so original. Fancy, Soames, she thinks the Boers are not to blame.'

(1) John Galsworthy, The Forsyte Saga, p. 435

(2) Ibid. p. 450

"'They only want their independence,' said June; 'and why shouldn't they have it?'

"'Because,' answered Soames with his smile a little on one side, 'they happen to have agreed to our suzerainty.'

"'Suzerainty!'" repeated June scornfully; 'we shouldn't like anyone's suzerainty over us.'

"'They got advantages in payment,' replied Soames; 'a contract is a contract.'

"'Contracts are not always just,' flamed out June, 'and when they're not, they ought to be broken. The Boers are much the weaker. We could afford to be generous.'

"Soames sniffed. 'That's mere sentiment,' he said."¹

(4) "...Jolyon's original view, that to 'put your nose in where you aren't wanted' (as the Uitlanders had done) 'and then work the oracle till you get on top is not being quite the clean potato'; had, whether founded in fact or no, a certain attraction for his son."²

The Forsyte Saga shows that Galsworthy is aware of the nature of judicial temper and aspires to it. The accumulated evidence shows that the author in this trilogy is on the whole weighing evidence, and analyzing situations fairly.

There are the cases mentioned where Galsworthy's prejudices

(1) John Galsworthy, The Forsyte Saga, pp. 451-452. This speech of Soames is evidence of Galsworthy's oblique method of reaching for deeper meanings than are visible on the surface. It shows Soames' view of marriage, too,--as "a contract."

(2) Ibid., p. 498

do take the upper hand, and the judicial temper is then violated. To sum up the evidence, then, it may be said that The Forsyte Saga shows Galsworthy to be more a man of judicial temper than a reformer or propagandist.

ii A Modern Comedy

Whereas The Forsyte Saga covers the period from 1886 to 1920, A Modern Comedy stretches only from 1920-1926. In the latter trilogy Galsworthy intended to "express a little of (the) spirit" of this epoch ending in 1926, an age "with one foot in the air and the other in a Morris Oxford--going round and round like a kitten after its tail, muttering: 'If one could only see where one wants to stop!'"¹ The intervening years brought a change in the style of Galsworthy's writing, and an increased interest in his fellow Englishmen. This zeal pushes the Judge's wig awry and we find beneath it the high forehead of an earnest reformer. I have no doubt that John Galsworthy intended to be unbiassed and often was in A Modern Comedy. Yet so much at heart did he carry the burden of English humanity that his desire to better their conditions spilled over onto the pages of this trilogy.

Let us examine, first, evidence pointing to the author as a man of judicial temper. The unbiased judge must keep to the middle of the road, tugged to neither side by such forces as tradition, revolution, emotion, prejudice, and experience. In replying to Chevrillon's criticism of The White Monkey, Galsworthy repeats his creed as given in the preface to The

1. John Galsworthy, Preface to A Modern Comedy, p. vii

Man of Property--"----the satirist in one swings automatically with the times, and cuts up the excesses of the Left just as in the past it attacked the excesses of the Right. I don't know, really whether it's the artist or whether it's the satirist in one that clings to the middle of the road."¹ He thought he had kept to the middle of the road;--he must have aimed to do so, at least.

What one of us has not at some time tried to pattern some one or something after himself? It is natural that we try to apply our own standards of right and wrong to everyone. We all lack perspective and good judgment at one time or another. It takes deliberate calm judgment to realize in our own situations, (colored by our emotions) that our own good is not necessarily the good of the country. (How true that rings for our citizens today!) Galsworthy knew this truth, and Michael Mont expressed these views to old Mr. Blythe:--

"'You know, Blythe,' he said, 'that we politicians don't think ahead, simply because we know it's no earthly. Every elector thinks his own immediate good is the good of the country. Only their own shoes pinching will change elector's views.'"²

In arriving at a decision involving judgment, of course, one must have a remarkable perspective to be fair. Experience

1. H.V. Marrot, The Life and Letters of John Galsworthy, p.560
 2. John Galsworthy, A Modern Comedy p. 312

The present volume is a collection of papers
presented at the International Conference on
Mathematical Physics, held in Moscow, U.S.S.R.,
in 1967. The papers are arranged in three
sections: I. Quantum field theory, II. Quantum
mechanics, III. Statistical mechanics. The
papers are written by leading experts in their
respective fields and cover a wide range of
topics.

The first section, Quantum field theory, contains
papers on the foundations of quantum field
theory, on the renormalization group, on the
asymptotic behavior of scattering amplitudes,
and on the structure of the S-matrix. The second
section, Quantum mechanics, contains papers on
the foundations of quantum mechanics, on the
theory of scattering, on the theory of bound
states, and on the theory of quantum chaos.
The third section, Statistical mechanics, contains
papers on the foundations of statistical
mechanics, on the theory of phase transitions,
on the theory of critical phenomena, and on the
theory of nonequilibrium statistical mechanics.

The volume is a valuable reference work for
physicists and mathematicians alike. It
contains many new results and provides a
comprehensive survey of the current state of
the field. The papers are written in a clear
and concise style, making them accessible to
a wide range of readers. The volume is
highly recommended for libraries and
individuals interested in mathematical physics.

can be an aid or a hindrance. Galsworthy makes this point clear and so gives to "now-old Soames Forsyte" the combination of "experience, judgment, and a chin."¹ A brain could easily be substituted for the chin, but that Soames already had one is taken for granted. This ability to judge fairly is evident in Soames again when he strives to keep the "Slum Committee" from going to extremes.

Often a man has looked upon a disreputable vagrant with this thought - "There but for the grace of God go I". We argue to ourselves - Is it just that this should happen to him? This is not a case of social justice but a trick of fortune, often-times. Galsworthy often touches on this theme and like a judge he presents the summary, and leaves the decision for us. It may be asked - does the author know the answer? I ask - does the Judge know the jury's decision beforehand? Jon, who married Anne, and Stainford who became a common thief ask the question: "Was it an accident that one kept straight--was it?"²

It has already been suggested that experience may aid or hinder good judgment. This idea intrigues Galsworthy. He wants the reader to be familiar with the experiences of the characters he presents. Then we understand their viewpoints. Wilfrid Desert a Great War veteran who has seen a few dregs of life, pleads with a small publisher of the older generation. The case Desert pleads is that of a packer who has stolen a few books

1. John Galsworthy, A Modern Comedy, p. 381

2. Ibid, p. 807

that his sick wife might be given the necessary food and medicine. Desert's judgment is influenced by pity and by memories. Mr. Danby, the publisher, is unemotional but scrupulously honest both from financial and moral reasons. Mr. Danby speaks in answer to Desert's request to retain the thief:

"'---I'm afraid I can't keep this man. It's a most insidious thing. We've been trying to trace a leak for some time.'

"Desert leaned against the mantelpiece and stared into the fire.

"'Well Mr. Danby,' he said, 'your generation may like the soft in literature, but you're precious hard in life. Ours won't look at softness in literature, but we're a deuced sight less hard in life.'

"'I don't think it's hard,' said Mr. Danby, 'only just.'

"'Are you a judge of justice?'

"'I hope so.'

"'Try four years' hell, and have another go.'

"'I really don't see the connection. The experience you've been through, Mr. Desert, was bound to be warping.'

"Wilfrid turned and stared at him.

"'Forgive my saying so, but sitting here and being just is much more warping. Life is pretty good purgatory, to all except about thirty per cent of grown-up people.'----

"'Well, let us put it that there are rules of the game which must be observed, if society is to function at all.' ----

" (Desert) 'The old blighter's too just.'"¹

Galsworthy lets the reader decide for himself whether Desert or Danby is right. He does not inject his own decision. Yet he does show the effect of experience, emotion and moral code upon a small question of the dismissal of a packer.

As The Forsyte Saga contains detailed court cases so A Modern Comedy includes a legal battle.² Galsworthy's training for the bar is no doubt the background for these cases.

So far I have shown that John Galsworthy intended to keep to the middle of the road. He recognized the attributes of good judgment--an impersonal attitude, a lack of emotional interference, the need for perspective, the value of experience, and presented them to the reader who in turn was often left to decide the case for himself after Judge Galsworthy had reviewed it.

When an author develops in a novel a plan for social reform he may be developing characters or plot, he may be insidiously injecting his own propaganda, or his theories may be so much a part of him that they taint his work. Not always are the theories in a novel those of its author.

Galsworthy develops in A Modern Comedy a social theory on what should be done with England's poor. He champions the underdog. As early in The White Monkey as the first chapter we find

1. John Galsworthy, A Modern Comedy, pp.52-53

2. John Galsworthy, See A Modern Comedy pp.369 sq.....p.375..p.383
p.431

Sir Lawrence Mont forecasting for the readers a prophecy that young Michael Mont will be a political force with crusades as party policies. In this list of Sir Lawrence's predicted crusades are found the bases for social reform which are later developed as Foggartism. I see the influence of the author's own desires for peace, his early dislike of the cinema as art, the need for England's return to the Land, his hatred of the use of poison gas, and his drive against the use of aircraft in war.¹

Galsworthy feels pity^{for} and a sense of injustice to the poor. He would take up cudgels for the poor, thieving Bickets, who "can't live on reason"² and find refuge for them from the cold, Darwinian world. The author's letter of December 20, 1906, to Constance Garnett shows this feeling to be an old one with him.

"Considering that however you may mould things the great economic law will insist that the weakest shall go to the wall, I say it is no good moulding till in the nation there is the spirit, the glow, the feeling that the weakest shall not go to the wall. It is a fight against economy that must be urged. This is the new economic law that has yet to be recognized, and will never be recognized until it is felt."³

Galsworthy bitterly resents the injustices of the world. I found myself hating the Board of Directors who forced Soames

1. H.V.Marrot, See The Life and Letters of John Galsworthy, Part VI
 2. John Galsworthy, A Modern Comedy, p.50
 3. H.V.Marrot, The Life and Letters of John Galsworthy, p.667

Forsyte to take the brunt of punishment which all should have shared. Galsworthy in a very long soliloquy (which delays the action but develops Soames' character) again repeats his own crusades against injustice:---

"In fact, just like a Government, you confused the issues, and made the best case you could for yourselves. With a sense of comfort Soames thought of Ireland: The late Government had let the country in for all that mess in Ireland, and at the end taken credit for putting an end to what need never have been! The Peace, too, and the Air Force, and Agriculture, and Egypt--- the five most important issues they'd had to deal with - they had put the chestnuts into the fire in every case! But had they confessed to it? Not they. One didn't confess. One said: 'The question of policy made it imperative at the time.' Or better still, one said nothing; and trusted to the British character."¹

Galsworthy's love of peace seeps into his novels, plays, short stories, letters and speeches. A Modern Comedy, coming as it does after the first Great War, contains several references such as those quoted showing Galsworthy's opposition to the Air Force and to armaments. Marrot includes in The Life and Letters of John Galsworthy letters showing the author's attempts to enlist the aid of his friends in his causes²--even before the war.

1. John Galsworthy, A Modern Comedy - p. 154

2. H.V.Marrot, see The Life and Letters of John Galsworthy, pp.770, 771, 700-702, 707

John Galsworthy had little faith in the Press and loathed its method of attack. It is interesting to see how he throws out an occasional dart at the Press.

"What was life, but parrotry? What did people see of the real truth? They just repeated each other, like a lot of shareholders, or got their precious sentiments out of The Daily Liar. For one person who took a line, a hundred followed on, like sheep!"¹

Notice his comment in a letter to Chevrillon:--

"I'm sorry to see in The Daily Mail (which is not synonymous with seeing the truth) etc."²

The interlude, A Silent Wooing, is primarily a love story, introducing two characters who are to play a part in the remaining novels of this trilogy. Even in this lovely tale there is a breath of reform--opposition to lynchings.

The question of the treatment of the negro is referred to once again by Galsworthy, this time in The Silver Spoon. Again one's perspective alters one's conclusions. The distance of time and of space lend sanity to judgment. An Englishman condemns certain acts of the American in his relation to the negro. Would the Englishman think thus if he were in America?

The main social reform with which Galsworthy is concerned in The Silver Spoon is an idealistic (but quite impractical) plan he calls Foggartism. It could be outlined thus:

1. John Galsworthy, A Modern Comedy, p. 263

2. H.V. Marrot, The Life and Letters of John Galsworthy, p. 560

(1) Salvation of Great Britain through "adjustments of markets, population, supply and demand."¹

(2) Emigration of boys and girls to colonies "before they are spoiled by British town life."²

(3) Britain's land should be used to grow its own food.
("Back to the Land!")

(4) The plan will bear harvest after twenty years.

(5) England's Labour was "too big for European boots,"³
yet the country's credit depended on Labour--

(6) England's credit was based on "food and raw material from which England, undefended in the air, might be cut off by a fresh war."⁴

Michael Mont's struggle with this plan involves chapters. I marvel that the author allowed Soames and the Press to call the scheme impractical and that Michael discarded it. This Foggartism gives Galsworthy an opportunity to introduce his statistics and his economic theories for a better England for all classes. That Galsworthy was concerned with the basic principles of Foggartism is proved by an examination of his nephew Sauter's diary written while Galsworthy was writing The Silver Spoon.

"-----Discussed condition of England. J. G. very

1. John Galsworthy, A Modern Comedy, p. 194

2. Ibid, p. 194

3. Ibid, p. 365

4. Ibid, p. 365

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pessimistic. Thinks only way out is emigration and policy of back to the land. High wages, etc., due to England not being self-supporting."¹

Again Rudolph Sauter writes in his diary concerning Galsworthy's Silver Spoon:--

"In this book at last you see him championing his cause of England's good openly--no longer the outsider! but the man deeply concerned."²

These last bits of evidence prove that Galsworthy aimed at social reform, championed it in The Silver Spoon, and talked it in his daily life. No longer can one be of judicial temper in respect to that phase which one at heart burns to reform.

In The Silver Spoon there is much more of political and social reform than we find in The White Monkey. At times, Foggartism with the arguments of Foggart, Michael, Soames, "bigwigs," the Press, neighbors, and politicians makes the novel the essence of boredom. Raptures about Foggartism sandwiched between slices of love! Ugh--it leaves a tarnish taste from The Silver Spoon.

Galsworthy's theory of air fighting is more pronounced in this novel than in The White Monkey. Michael musing over his political policy sounds more like an outsider (perhaps the author?) and less like Michael Mont. Galsworthy's technique

1. H.V. Marrot, The Life and Letters of John Galsworthy, p.559

2. Ibid, p.562

in the chapter "Michael Muses" is a little too bare. Every thing he says, thinks or overhears fits into a dissertation on policies.

"The rumorous town still hummed; the sky was faintly coloured by reflection from its million lights. A spire was visible, some stars; the tree foliage in the Square hung flat, unstirred by the wind. Peaceful and almost warm--the night. Michael remembered a certain evening--the last London air raid of the war. From his convalescent hospital he had watched it for three hours.

"'What fools we all are not to drop fighting in the air,' he thought; 'Well, if we don't I shall go all out for a great air force--all hangs, for us, on safety from air attack.'"¹

After this bit of musing, Michael discusses the limitation of armaments, failing in which he recommends the enlargement of Air defences. His address to the people for his reelection contains these policies along with the old Foggartism. Following his experiment in placing the unemployed back on the Land (in poultry business) and its ultimate failure, Michael forsakes individual experimentation with Foggartism and joins his uncle in a drive to clean up the slums. Through such accumulation of policies Galsworthy seeks to reform Britain, transforming it into a country of satisfied, happy people. These

1. John Galsworthy, A Modern Comedy, p. 378

ideals of a Utopian British Empire free from cruelty and injustice show Galsworthy to be stepping out of his role of the man of judicial temper into that of one eager to right the world.

In addition to Michael of the social conscience, Galsworthy gives us Norah Curfew whose mission in life is to bring sunshine and affection to the children of her settlement house at Bethnal Green. Even Fleur founds a "rest-house" although her efforts are hardly due only to philanthropic interests. Such a heap of slum work in one book seems a bit thick--particularly so when even tight-fisted Soames digs into his pocket for the sake of sweet charity. Perhaps it is Galsworthy's campaign for social justice for the Bergfields of England.¹ Granted it be intentional or merely a spilling over of his heart, Galsworthy pleads his case too strongly for a man of judicial temper.

In the second interlude of A Modern Comedy I find no evidence of the judicial side of Galsworthy. The Swan Song, however, opens with a labor situation--the strike of 1926. Judging from the preface Galsworthy aimed to delineate certain characteristics of the English. Having read his dramas and short stories which deal with labor situations I question why Galsworthy had to champion the cause of the common people in merely drawing that British "genius for recovery"² and "faith in themselves."³ It is interesting to the American to see how the British settled their labor difficulties, but the strike

1. A Modern Comedy for description of Bergfields. See p. 322

2. John Galsworthy, Preface to A Modern Comedy, p. viii

3. John Galsworthy, A Modern Comedy, p. 628

certainly dominates the plot for a time. The various theories regarding the cause of the General Strike are advanced, but Michael's theory of "overcrowding's at the bottom of everything, even this strike"¹ is an echo of John Galsworthy.

Michael Mont is Galsworthian in his observation of details, and in his championing of the under-dog. Members of Parliament are viewed with impatience because of their inaction. The "main business of the politicians was to be, and to remain, elected."² Uncle Hilary tells Michael, "You suffer from auto-intoxication in that House."³ Galsworthy's frequently unsuccessful attempts to have certain reform bills passed probably bred in him disappointments in a machine that would not respond to his touch. If Parliament did agree with him it seldom was active in the social reform agitated by Galsworthy and his associates. I identify Hilary's view of Parliament with that of Galsworthy. It may be said of him what Galsworthy himself injects into this novel.

"There are natures in which the discovery of what threatens happiness perverts to prejudice our judgments of the disturbing object."⁴

To sum up A Modern Comedy, Galsworthy intends to be fair and to go to neither extreme. However, his pity and anger at injustice disturb the calm judicial temper of the author and we

1. John Galsworthy. A Modern Comedy, p. 628

2. Ibid, p. 734

3. John Galsworthy, A Modern Comedy, p. 628

4. Ibid, p. 656

find in this trilogy a man pursuing the political policies of England a little too ardently. The Crusades of Michael Mont bear a striking resemblance to those of John Galsworthy. I agree with Natalie Croman¹ that this trilogy is less subtle than The Forsyte Saga as I think he pushes his crusades (particularly in The Silver Spoon) a little too heavily. In A Modern Comedy Galsworthy is more the lawyer than the man of judicial temper.

1. John Galsworthy - A Study in Continuity and Contrast, p.51
Natalie Croman

iii End of the Chapter

The End of the Chapter consists of three novels, Maid in Waiting, Flowering Wilderness, and Over the River--written between the years 1930-1933. These novels deal with another family, the Charwells who differ from the Forsytes inasmuch as the Charwells are "representative of the older type of family with more tradition and sense of service than the Forsytes.... It's a stratum (the Service-manning stratum) that has been much neglected, and still exists in English life."¹ The main character of Maid in Waiting is Dinny Charwell (pronounced Cherrell) for whom the readers feel affection. In reply to a letter from Mrs. Reynolds (Galsworthy's sister Mabel) the author says:

"I'm glad you like Dinny. I'm afraid she's about the only justification for the book; but I have more and more the feeling that novels are no good except for the creation of a character now and then who stays by you."²

E.W.Hawkins in the Atlantic Bookshelf expresses well his opinion of Maid in Waiting--

"Appearing four years after the last novel of the Forsyte series, Maid in Waiting is again, in distinction of style, in truth of characterization and emotion, in humor, and in saddened thoughtfulness, the essence of Mr. Galsworthy--yet with a

1. H.V.Marrot, The Life and Letters of John Galsworthy, pp.629-630

2. Ibid, p. 630

difference. The author himself suggests that in the plot for the rescue of Hubert, there is a whiff of the films. But if the sequences of this drama were the heart of the book, it would mean that Mr. Galsworthy had ceased to be himself. The heart of the book is once more the author's preoccupation with the problems of human suffering and of injustice. This novel like the rest, is rich with the love of English earth and the sense of the divine continuity of beauty. I think that for the counterpart of the English essence in his landscapes, particularly in his fragrant nocturnes, one must look back to the lyrics of Matthew Arnold."¹

Dinny Charwell,-the particular love of Uncle Hillary the rector, Uncle Adrian the curator, and Laurence and Lady Mont--wears a wise head on her young shoulders which carry the burdens of her family. Hubert her brother, an army man like his father gets into difficulty in England over his having killed a Bolivian and flogged two muleteers while on an expedition with the American explorer, Hallorsen. The American discloses these facts through his account of the expedition, but Hallorsen did not know why Hubert had acted as he had. Dinny with her beauty softens the explorer's heart so that with the combined efforts of Hallorsen, Hubert, Jean Tasburgh (who marries Hubert Charwell), the several uncles, and Dinny herself, Hubert

(1) Atlantic Bookshelf - p. 20. Dec. '31

is released and the family is re-united. Alan Tasburgh and Hallorsen both love Dinny, but she is too busy untangling the mixed affairs of Hubert, Uncle Adrian and Diana Ferse (the wife of the crazed Ferse) to be enmeshed in any snares herself.

Galsworthy enjoyed the climate of the southwestern section of the United States, and it was there that part of The Flowering Wilderness was written. With his love of privacy the author was often troubled in America to find solitude from the chattering, driving Americans. He did not enjoy the people--he loved the country itself. Knowing this it is surprising to see how fair he is to Hallorsen in Maid in Waiting, and that he attempts to reason calmly why the English and the Americans fail to get along with each other. Galsworthy tries to figure out the problem in this conversation between Dinny (whose real name is Elizabeth) and her Uncle Laurence Mont:

(1) "'Uncle Laurence,' said Dinny,.....'what do you think of Americans?'

"'No patriotic man, Dinny, speaks the truth, the whole truth, and nothing but the truth, on that subject. Americans, however, like Englishmen, may be divided into two classes--Americans and Americans. In other words, some are nice and some are nasty.'

"'Why don't we get on better with them?'

"That's an easy one. The nasty English don't get on better with them because they have more money than we have. The nice English don't get on as well as they ought with them, because Americans are so responsive and the tone of the American voice is not pleasing to the English ear. Or take it the other way round. The nasty Americans don't get on well with the English because the tone of the English voice is unpleasing to them. The nice Americans don't get on as well with us as they should because we're so unresponsive and sniffy.'

"Don't you think they want to have things their own way too much?'

"So do we....'"¹

(2) Dinny speaks to Hallorsen:

"You've made me think quite differently about Americans, Professor.'

.

"That is the little trouble between us; we don't really know each other. We get on each other's nerves, with little things, and there it ends.'"²

(3) When Hallorsen finds he has misjudged Gubert Charwell he publicly apologizes for his error. To Hubert in apology Hallorsen says:

(1) John Galsworthy, End of the Chapter, p. 45

(2) Ibid., p. 194

"'I expected from you what you class Englishmen seemingly will never give--that's the frank expression of your feelings. I judge one has to translate you, and I just couldn't do it, so we went on in the dark about each other. And that's the way to get raw.'"¹

Galsworthy, therefore, realized that even two such similar races as the English and the Americans would differ and in seeking harmony between them each must understand the other's background, customs, thinking and manners. Surely Galsworthy is here keeping the judicial temper in being utterly free of prejudice or personal feelings. He realizes, too, the factors which contribute to warped judgment, namely--emotional interferences. As a man of judicial temper he would refrain from such disturbances to his equanimity and would right any error resulting from lack of poise and calm. Note Hallorsen's public apology as an example:-

"'On re-reading these passages I certainly believe that in the vexation caused me by the partial failure of the expedition and owing to the over-strained state in which I returned from the adventure, I have passed undue criticism on Captain Charwell's conduct;.....'"²

Uncle Adrian, in love with Diana Ferse whose husband is insane, typifies the man who seeks to be just. He refuses to

(1) John Galsworthy, End of The Chapter, p. 107

(2) Ibid., p. 103

ridicule Hallorsen's scientific adventure in order to advance Hubert's cause. Adrian's niece, Dinny, tries to persuade him to seek revenge by telling him that injustice is undesirable and that blood is thicker than water. Instead of hurting Hallorsen, Adrian talks with the explorer to discover who was in the wrong-- his nephew or the explorer. Chapter four closes with an account of Adrian's interview with Hallorsen, in which Adrian leads with the questions that make the American think of his share in Hubert's crime. Yet Adrian is a bit like Galsworthy-- he wants his justice tempered with charity and mercy. Therein is the judge a man of compassion without his cold weights of balance in his hands.

The musician hears song where the layman's ear is not attuned. So the legal mind builds up cases which find their way into the author's novels. In every trilogy Galsworthy gives the detail of a court scene or of a case. In Maid of Waiting we have a coroner's inquest and a trial. Galsworthy, it is said, disliked the life of a barrister, yet he details legal cases to the point of distaste for the reader.

Galsworthy reflected on justice and speaks through Adrian:

"In old days, Justice and its emissaries were regarded as the foes of mankind, so it was natural to interpose a civilian arbiter between death and the Law. In an age in which one called the police 'a splendid force' was there not something unnatural in supposing them incapable of judging when it was necessary for them to take action? Their incompetence, therefore, could not

well be considered the reason for the preservation of these rites. The cause was surely, in one's dread of being deprived of knowledge."¹

Galsworthy and Adrian are weighing carefully here the necessity of a coroner's inquest, and make a keen observation on the probable history and value of the coroner. Hilary, the rector, observed life keenly and no doubt in his studies came across Horace's theory of the golden mean. Galsworthy, in all his later days, spoke of trying to keep neither to the right nor to the left, but in the middle of the course. Small wonder that Hilary voices a similar theory.

"'---nothing's harder than to steer in the middle of the stream--you want to be fair, and you can't.'"² Galsworthy, I repeat, did aim to be just, calm and deliberate. He meant to keep "in mediās rēs." When he saw injustice, misery, and suffering he flamed into anger and determined to speak out against the wrong. One acquainted with the life and character of Galsworthy will see in his novels reflections of his own philosophy, likes, and prejudices. Once the author burns with anger at injustice he has, for the time at least, ceased to be a man of judicial temper. John Galsworthy had a great love for animals and could not bear to see them abused. This trait is prominent in Maid in Waiting.

1. John Galsworthy, End of the Chapter, p. 245
 2. Ibid, p. 313

(1) Twice he speaks with anger at carters who flog their horses:

(a) "'I had a fight yesterday. Flogging a willing horse overloaded, poor old feller--never can stand that.'"¹

(b) "'Don't you feel inclined to flog carters when they lash overloaded horses up-hill, Auntie?'"²

(2) "A bird jerked, crumpled, turned over, and pitched four yards behind her. Something caught Dinny by the throat. That anything alive should be so dead!"³

Galsworthy gave up hunting because he hated the thought of cruelty to the animals.

(3) Hubert's sympathy for dumb animals causes him to flog the mule drivers.

(4) Hilary protests against trapping of rabbits:---

"'In God I believe, but not a merciful one as we understand the word. On this hillside, I remember, they trap. Hundreds of rabbits suffer the torture of the damned. We used to let them out and knock them on the head. If my beliefs were known, I should be unfrocked.....'"⁴

(5) Dinny, like John Galsworthy, would abolish the caging of birds:

"She hated to see birds in cages,----."5

1. John Galsworthy, End of the Chapter p. 314

2. Ibid-----p. 40

3. Ibid-----p. 72

4. Ibid-----p. 231

5. Ibid-----p. 197

An examination of Galsworthy's letters will show his desire to protect dumb animals. There are his letters to Captain Fairholme (1924), to Dr. Holmes (1929), to a "Gentleman on his caging a hawk," to Eden Phillpotts and others which protest against the cruel treatment of birds and animals. Galsworthy was associated with the activities of the R.S.P.C.A.

As early as 1915 Galsworthy expressed his philosophy of kindness which later became the elements of social reform in his novels:--

"The milk of human kindness flows in most people, but the sense of property flows too, and not too much imagination, or we shouldn't have our Bethnal Greens, hungry children, our solitary confinement, our docked horses, our caged skylarks and a thousand other insensate evils--not even this war."¹

The reforms of Galsworthy are not confined in this trilogy to a campaign for kindness to animals. We get a hint of the crusade against insufferable prison conditions in the remark of cold, calculating Bobbie Ferrar who says he hates "prisons like poison."²

The Foggartism of A Modern Comedy gives way to the "Three P. plan" (pigs, poultry, and potatoes) in Over the River. This new scheme sounds more practical than the idealistic plans of A Modern Comedy, yet it is essentially the old policy of "back to

1. H.V.Marrot, The Life and Letters of John Galsworthy, p.733
 2. John Galsworthy, End of the Chapter, p. 299

the land" to restore England's economic security.

Whereas A Modern Comedy exploits unemployment problems, slum clearance, and other social problems, End of the Chapter touches but lightly on them. Galsworthy does speak of England's being overpopulated, the need for a national "Slum Clearance Scheme," and barring the air for war, but he does not push the issues. Not that he is seeking to disseminate socialistic propaganda in a sly way, either!

Over The River, last of the Charwell saga deals with the loves of Clare and her sister Dinny. As in many of the other Galsworthy novels, a divorce suit figures in Over The River-- Clare Corven is the injured party, but not too innocent, either. Galsworthy is again the mixture of now an author of judicial temper and again the crusader against (1) unhappy marriages-- like that of Irene Forsyte and that of his own wife Ada to Arthur Galsworthy,---(2) the law that should administer justice but is hindered by juries,¹ (3) the power of the press (4) the "cold, parrot" public eye that "loves to see the worst of everything"² (5) "the virulence inherent in the conduct of action between private individuals"³ in the court action at which the Judge is present to "discount exaggeration"⁴ and (6) the fact that appearances matter more to the Law and to citizens than

11 John Galsworthy, End of the Chapter, p. 803

2. Ibid-----p.800

3. Ibid-----p.813

4. Ibid-----p.813

does the truth. Many, many times Galsworthy as a judge warns us not to "let appearances run away with your judgment." He was hurt often by gossips and by Ada's unfortunate marriage to his cousin Arthur. It is little wonder that from his experience he warns us not to judge without knowing the facts. Adrian's meditations on love as a partner in business with whom one keeps a balance sheet is a masterpiece of keeping the judicial temper. There are both sides of love's toll given--and no decision rendered.

As Galsworthy began in Maid of Waiting with the observation that the world changes, so he closes the trilogy with this new thought added--the valuable things of the old order should be saved, i.e. "beauty, dignity, the sense of service and manners."¹ Galsworthy's purpose was to preserve the Service class with its tradition and duty, and this axe he grinds very faithfully so that he becomes too interested a party to be impartial.

Therefore, I find that Galsworthy has intended to be impartial, but drawn by a passion for righting wrongs, for fair treatment, and for the improvement of living conditions, his fine sense of judgment becomes disturbed and Galsworthy wears the cross of the crusader.

(1) John Galsworthy, End of the Chapter, p. 894.

iv Three Novels of Love

The novels in this trilogy are "not connected with each other, save in their common theme, which is love."¹ The Dark Flower concerns the "love life of a man";¹ the theme of Beyond is the "love life of a woman";¹ youthful love during the Great War is the theme of Saint's Progress. The publication of The Dark Flower aroused a storm of adverse criticism. William Lyon Phelps regrets that Galsworthy wrote The Dark Flower which Phelps regarded as a distressing book. Of it he says, "lilies that fester smell far worse than weeds."² Others such as Professor Murray, John Masefield, and Hugh Walpole praised The Dark Flower. For it Galsworthy himself "felt a rather special affection, and he always regretted its not finding more favour in this country."³

In this novel I find no evidence of the judicial temper of Galsworthy. No doubt I find my own judicial temper stirred by the shiver of revulsion from the sordid plot and it is a task to find in the novel the Galsworthy I thought I knew. There is evidence of the lack of judicial temper in The Dark Flower when Galsworthy reveals his pain at seeing a young rabbit die.

When Sir A. Quiller-Couch in The Daily Mail wrote his

-
- (1) John Galsworthy - A Sketch of his Life and Works, Charles Scribner's Sons - (Anonymous)
 - (2) William Lyon Phelps, The Advance of the English Novel, p.222
 - (3) H. V. Marrot, The Life and Letters of John Galsworthy, p.377

candid criticism of The Dark Flower (which the critic did not like), Galsworthy replied to the criticism. Galsworthy's letter to Sir Quiller-Couch shows plainly that he intended the novel to be a "study of Passion", but that Sir Quiller-Couch probably had a predisposition as to what Galsworthy "ought to write--some expectation that I" (i.e. Galsworthy) "would be trying to 'get at' something, or to reform something--made you take the book for some sort of a dissertation on Free Love, or attack on Marriage, or incitement to Freedom or what not."¹ But Galsworthy did hate to see Ada suffer. This experience left a horrible sore on Galsworthy's mind--he cursed the marriage where love is not mutual. He carries this crusade throughout all his novels. Mark Lennan and his affairs are the center of this novel. The women, Anne and Olive, with whom he falls in love are unhappily married souls whose distress could be forgotten in sharing the love of the young Mark. Sylvia and Nell are the other two victims of his charms. Of these four love affairs, three are irregular. These affairs of Mark occurred during the three seasons of his life--spring, summer, and autumn.

To return to Galsworthy's reply to Sir Quiller-Couch's criticism, -Galsworthy thought a loveless marriage a cruelty for the parties concerned and in this letter we have the true opinions of the author divorced from possible confusion

(1) H. V. Marrot, The Life and Letters of John Galsworthy, p.377

with the characters of the author's works.

"Now the longer I live the more constantly I notice that hatred of suffering, abhorrence of cruelty, is called sentiment only by those who have never fathomed, or truly envisaged the nature of that particular suffering or cruelty, and I am going to say quite frankly that though you are an older man than myself, of possibly wider general experience, you can never have looked first hand into the eyes of an unhappy marriage, of a marriage whose soul has gone or never was there, of a marriage that but lives on the meanest of all diet, the sense of property, and the sense of convention. You have never at first-hand--as I have--seen souls shrivelling in bodies under that possibly worst form of suffering and worst kind of cruelty in the world. I am probably the most happily married man in England. I have seen at first-hand the two extremes. I know, as few of those--I would say as none of those--who glibly uphold marriage at all costs know, the value and beauty of a perfect union; and I know, as certainly none of them knows, the shrivelling hell of the opposite. And my gorge rises within me when I encounter that false glib view that the vow is everything, that people do better to go on living together (for nothing else is marriage) when one of them, or both, sicken at the other..... I speak strongly, because I feel strongly, and know what I am talking about."¹

(1) H. V. Marrot, The Life and Letters of John Galsworthy, pp. 382-383

Galsworthy denied that The Dark Flower's theme was "no duty where love is not," but admits that the moral of self-sacrifice does find its way into two of the stories and that "one must not indulge oneself at the expense of a loved one's suffering."¹

The second novel, Beyond, is the love life of a woman, and points backward in plot and style to the very early attempts of Galsworthy at writing novels. Gyp, too, finds herself married more from pity than from love to a characterless Swede, Fiorsen. Gyp will not divorce Fiorsen because she dreads the publicity (but she will live with another man without divorce!), and gives us again the crusade of Galsworthy--

"Marriage stands by mutual love--by a feeling between man and woman that they want to go on together, and for this very reason marriage is in no danger. It is no service to marriage to bolster it up by talk of vows. It knows its own mind; it knows its own strength. It knows that the more men and women recognize the utter and fundamental reason of its existence, the stronger and cleaner it will be. It knows that the less it is served by cruelty and suffering, the more attractive it becomes."²

Through both these novels Galsworthy has espoused the cause of marriage with love, or the alternative of divorce.

(1) H. V. Marrot, The Life and Letters of John Galsworthy, p. 384

(2) Ibid. p. 383

He speaks from out his own experience, and presses his cause so strongly that one can hardly credit his conclusions as those of a man of judicial temper.. His passion for justice exceeds the cold impartiality of the purely rational judge. He would reform man and his present mores regarding the sanctity of marriage vows. To Galsworthy, as to many a philosopher, the end of happiness is not to be obscured by the means. But when he rages against such experiences as have in his own life brought sorrow then he loses the judicial quality until such time as he is able again to judge with impartiality.

Galsworthy wrote Saint's Progress during the war, and although he himself valued it but little, it is regarded as an actual account of home life during that period. Both Thomas Hardy and Sir James Barrie (friends of Galsworthy) praised the novel. The saint of the title is Edward Pierson, a priest of the Anglican High--Church. He was swept by his emotions during a religious revival into the life of a priest. Emotional as he is, Pierson does not examine his beliefs for he is not a man of reason. Galsworthy, with his keen sense of balance, contrasts Pierson with the reasoning George Laird. It has been suggested that in George Laird we see the reflection of Galsworthy. At any rate Laird is a man of judicial temper who reaches conclusions by reasoning, without the interference of emotions or prejudices. Schalit states that Pierson's son-in-law (Laird) "is convinced that a sense of proportion and a feeling of justice are the most

valuable qualities of man, for they alone keep him living."¹ Surely to render justice one must have a sense of proportion, but poor Pierson sadly lacks it. We pity the priest yet realize he has brought his sorrow upon himself. We should not allow our pity, however, to sway us in our judgments concerning him as then we would not be truly just.

Galsworthy analyzes Pierson and his faith, contrasts it with the faith of the young people, and rests the case. Each faith brings happiness to the believer. Pierson's carries him through the death of his wife, and the troubles of his children and his parish. His faith is an implicit trust in the teachings of the Church--a supernatural faith, and an exacting God. Laird, on the other hand, bases his religion on the fact that man should be allowed to apply the human reason as the highest applicable test beyond which "all is quite dark and unknowable."² The novel closes with the priest still firm in his faith, and the young folks happy with theirs. Galsworthy presents the arguments for and against the component parts of the old and of the newer faiths,--mercy, future life, mysticism, origin of life, emotionalism, reason and such--but the reader fails to see Galsworthy peeking through his fingers at us. He has merely presented these arguments, and then withdrawn while we deliberate why and what we, too, believe. Both sides are happy--which is

1. Leon Schalit, John Galsworthy-A Survey, p. 182
 2. John Galsworthy, Three Novels of Love, p. 513

right? An examination of Marrot's biography of Galsworthy reveals that Galsworthy really was a Pantheist, but his own beliefs are kept apart from those of his characters.

Just as Galsworthy presents the pro and con of the subject of religion, so he presents the reasons for and against Pierson's daughter Noel's marriage. Without condemning or applauding either viewpoint Galsworthy shows us why each believes as he does, what each believes--and leaves the facts with us. The subject of marriage in Saint's Progress does not receive the criticism of Galsworthy as it does in the other novels of this collection. There is no Galsworthian touch of passion against loveless marriages in Saint's Progress.

A man of judicial temper must preserve balance of thought in his reviewing a case and in rendering decisions. Galsworthy believed in balance in relation to ethical and philosophical questions--the necessity of failure in the achieving of success, the need of balance in living (no excess), and the perfect existence that is the midway point between the extremes.¹ To have this balance Galsworthy suggests the need of that great quality,--a sense of proportion. Schalit says that George Laird "is convinced that a sense of proportion and a feeling for justice are the most valuable qualities of a man, for they alone keep him living."² Galsworthy balances also the sayings which were

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1. H.V. Marrot, See The Life and Letters of John Galsworthy, p.794
 2. Leon Schalit, John Galsworthy-A Survey, p.182, and John Galsworthy, Three Novels of Love, p. 530, See p. 63

the butt of the philosophers in the war era, "Right is Right," and "Right is Might."¹ His own beliefs are echoed, therefore by his characters.

When Nollie (Pierson's daughter Noel) has her war-baby we read of her arguments between her worldly judgment which condemned the tragedy and her instinct which approved of it. Gratian, too, argues the question and she too tries to be impartial in her conclusions. Gratian adds a bit of observation very true in most judgments:--

"If she had known him, that feeling (i.e. condemnation) might have been mitigated by the personal element, so important to our judgment;"²

Galsworthy leaves the reader again to decide the issue, adding the warning that in full knowledge of all elements (personal included) lies the power to be fair. Galsworthy is truly a man of judicial temper in Saint's Progress.

There are but few instances where the author's prejudices interfere with his judgment. One is his old dislike of the Press:

(1) "'You can't get a woman to see reason. It's readin' the papers. I often think they must be written by women--beggin' your pardon miss--but reely, the 'ysterics and the 'atred--they're a fair knock-out.'"²

(2) "What humbugs we are!" he thought: "To read the newspapers and the speeches you'd believe everybody thought of

1. John Galsworthy, Three Novels of Love, p. 530

2. Ibid, p. 579

nothing but how to get killed for the sake of the future. Drunk on verbiage!"¹

I do not know to what extent Galsworthy realized the work of the Press as an agency of propaganda in the Great War, so cannot rightly state whether his criticism of the Press during the War was prejudice or judicial insight. So with his desire for peace (for which in 1915 he outlined a plan to Andre Chevrillon)² Galsworthy characterizes the soldier Jimmy Fort cursing the war and hoping for peace. Was the author wise in his protests this time or did his prejudice coincide with what appears to be insight?

There is no doubt that Galsworthy injected into Saint's Progress his crusade for fair treatment of conscientious objectors for whose cause he wrote, at the time he was working on Saint's Progress.

"--I don't believe people can be Christians when they act like others--I mean, when they join together to judge and hurt people.....One of the men in her hospital told Gratian about the treatment of conscientious of objectors--it was horrible!"³

In his diary of his activities between July 21--September 6, 1917 he writes,

"A plea for the 800 conscientious objectors, in The

1. John Galsworthy, Three Novels of Love, p. 535

2. H.V.Marrot, The Life and Letters of John Galsworthy, p. 736

3. John Galsworthy, Three Novels of Love, p. 589

Observer."¹ Later on I shall show how his crusade in behalf of conscientious objectors was due largely to the internment of Germans in England. This theme invades his plays and short stories. In Saint's Progress Noel listens to the comments of her protector, a London policeman:-

"I've noticed a great change in folks you'd never think would feel for anyone. And yet I've seen some wicked things too; we do, in the police. Some of these English wives of aliens, and 'armless little German bakers, an' Austrians, and what-not: they get a crool time. It's their misfortune, not their fault, that's what I think; and the way they get served--well, it makes you ashamed o' bein' English sometimes--it does straight. And the women are the worst. I said to my wife only last night, I said: "They call themselves Christians," I said, "but for all the charity that's in 'em they might as well be Huns." She couldn't see it--not she! "Well, why do they drop bombs?" she says. "What!" I said, "those English wives and bakers drop bombs? Don't be silly," I said. "They're as innocent as we." It's the innocent that gets punished for the guilty."²

Rudo, Galsworthy's nephew was interned in the spring of 1918.³ Little wonder that when the Saint's Progress was published soon afterwards, there should be a direct plea for the interned

(1) H. V. Marrot, The Life and Letters of John Galsworthy, p.430

(2) John Galsworthy, Three Novels of Love, p. 525

(3) H. V. Marrot, The Life and Letters of John Galsworthy, p.p. 441, 419, 420

Germans. Herein he is not unbiassed but is definitely influenced in his decision. In The Dark Flower and Beyond there is no evidence of the judicial temper of Galsworthy (yet it may be there), but there is much to show he pleads for certain causes,- a marriage of mutual loves being one of them. When an author's own life warps his decisions he is too prejudiced to judge on these cases. Saint's Progress contains much evidence that Galsworthy is a rational thinker and judge who balances the evidence pro and con. Yet a bit of his biographical history tints his glasses so that he sees not quite clearly when summing up his case.

V

THE FREELANDS

This novel, The Freelands, was begun on May 1, 1913, finished in the rough by October 1, 1914, and published on August 18, 1915. For five months during that winter of 1913-1914 Galsworthy worked very little on the novel, the time being spent in traveling, in the writing of A Bit o' Love and several short stories, and in attending rehearsals of The Mob.

Leon Schalit compares The Freelands with Fraternity, a novel from the group called Worshipful Society.

"This novel is a sort of rural 'Fraternity.' In that volume the writer investigated the problem of the poor in the towns; in 'The Freelands' the problem of the poor on the land -- the socially disinherited in the gloomy slum quarters of London, the socially disinherited in one of the loveliest country districts in England. In both novels, the well-to-do are contrasted with the proletariat, fortune's favourites with fortune's step-children, the powerful with the powerless."¹

In many of his novels Galsworthy points out one or two particular characters as being endowed with the magistrate's power of reviewing situations impartially. In the Forsyte series there are the Jolyons; in the Charwell Saga there are the uncles, Hilary and Adrian (particularly Adrian); Gratian

1. Leon Schalit, John Galsworthy a Survey, p. 160.

in Saint's Progress; Felix Freeland in The Freelands. Felix seems to be between the two extremes of the fanaticism of Tod's family and the aristocratic conservatism of his other two brothers Stanley and John. Through Galsworthy's skill we are made to believe that Felix is nearer the truth with his sense of balance and reason than are any of the others. Kirsteen, Felix's sister-in-law, is a fire brand whose emotions inflamed by a "cause" in turn ignite the passions of her children who are less able to put out the fires they light. On the other hand Stanley and John are smug and quite contented in their industrial and governmental security. In fact these last two are conscious of a certain superiority and feel themselves to be the backbone of the country. Felix, however, can view with equanimity the criticisms of his literary works the industrialism (of such folk as Stanley) that drained "the peasantry from 'the Land,'"¹ and the officialism (as represented by John) that sapped "the independence of the People."¹ Yet culture is the god of Felix, although he sees the impossibility of "culturiz(ing) the impermeable texture of their vulgarity."² Always he listens to both sides of an argument, and does not commit himself to judgment until he knows the facts of the case. The reader has respect for Felix and feels that Galsworthy singles Felix out as the man in whom to put trust. He never

1. John Galsworthy, The Freelands, p. 6.

2. Ibid., p. 7.

gives the wrong answer; he often seems to cease to be Felix Freeland and I imagine him to be John Galsworthy, understanding everyone, and desiring for all that justice which grants happiness to man without interfering with the rights and happiness of other human beings.

Galsworthy gives the various viewpoints of this policy "Back to the Land!" We read Kirsteen Freeland's liberal view of how to bring justice to the farm laborer; of Tod's views whose pet theory is to "live and to let live;" of the laborers who want a measure of justice along with their slave-labor; of John and Stanley who would keep the land in its proper low state; of the Mallorings who morally browbeat their tenants. of Derek, Kirsteen's nineteen-year-old son, who incites unrest among the farmers; of Felix who would be fair to the farmers, treating them less like slaves and more like human beings yet would be aware of their limitations. Felix is the steadying force of the novel, -- making his smug brothers aware of their share of responsibility in this social problem and attempting to guide the Tods from fanaticism to the middle of the road.

Galsworthy holds up to ridicule the Lord Mallorings of the world who can see but one point of view yet blame others for the same fault.¹ The judicial man tries to see both sides of a question before judging another man. I think Galsworthy did pride himself upon his efforts to view a matter impartially.

1. This is a vicious circle, coming back to Galsworthy.

Misunderstandings in labeling Galsworthy anti-democratic and retrogressive have arisen, says Schalít "from the fact that he sees everything from two sides, and is in no sense a politician," and have been "refuted by most of his works, and first and foremost by 'The Freeland's'."¹

Once when Felix entered into conversation with a stranger from "over Maldern way" concerning the return to the land, the old man advised the need of coöperation between farmers and landowners.

"'I 'ad a master once that was never content so long's we wasn't content. That farm was better worked than any in the parish.'

"'Yes, but the difficulty is to get masters that can see the other side; a man doesn't care much to look at home.'

"'No; an' when 'e does, 'tes generally to say: "Lord, an't I right, an' an't they wrong, just?" That's powerful customary!'"²

Galsworthy could not hold up to attention such pithy truths if he did not know their value. To know and then to act is a different situation. I think that Galsworthy often did intend to see both sides of a situation and then give his conclusion. It is possible that his art concealed his motives (such as reform of social conditions) and he only appears to be just. Exactly so, the justices of the peace at Tryst's

1. Leon Schalit, John Galsworthy - a Survey, p. 166.

2. John Galsworthy, The Freeland's, p. 258.

trice "presented that pleasing variety of type and unanimity of expression peculiar to men keeping an open mind."¹

Several times in his works Galsworthy comments on how little of the human element is taken into consideration in law cases. Legal justice is cold and calculating, he tells us. Look back to the trial of Bosinney, of Clare, of Hubert --full of injustice from an ethical viewpoint, but legally just. Again in The Freeland's comes that same note: "The probings of justice could never reach the whole truth."² Yet after the testimony of little old Biddy, the nine year old child of Tryst who is on trial, "even Justice quailed at its own probings."³

There is a distinct biographical influence of the author upon his works. Note the way he gives evidence in a court room, his handling of cases, and the judgments given. The summary of Tryst's case is particularly well written, -- rational, observant and unprejudiced. He speaks through the disappointment of Derek, Tryst's idol.

"What did all those words matter, those professional patterings one way and the other; the professional jeers: 'My friend has told you this' and 'My friend will tell you that.' The professional steering of the impartial judge, seated there above them all; the cold, calculated rhapsodies about the heinousness of arson; the cold and calculated attack on the

1. John Galsworthy, The Freeland's, p. 251.

2. Ibid., p. 363.

3. Ibid., p. 365.

characters of the stone-breaker witness and the tramp witness; the cold and calculated patter of the appeal not to condemn a father on the evidence of his little child; the cold and calculated outburst on the right of every man to be assumed innocent except on overwhelming evidence such as did not here exist. The cold and calculated balancing of pro and con; and those minutes of cold calculation veiled from the eyes of the court. Even the verdict: 'Guilty;' even the judgment: 'Three years' penal servitude.'¹

Galsworthy here presents the magistrate's mind--the cold, calculating weighing of evidence. No emotion, no prejudice--justice, merely, even though it be cruel.

The law exists to protect the rights of the nation's citizens. What those rights are differ according to the nation. To the American liberty is guaranteed (in the Declaration of Independence) as being one of the inalienable rights with which he is endowed by his creator. To deprive a citizen of his liberty (except as a form of punishment by law) is forbidden. This right came to Americans by way of a revolution. Galsworthy would make liberty seem the right of the Englishman, too. If it is, he argues justly in the behalf of the right of the citizen for such is justice's purpose. If Galsworthy desires to give to the citizen new rights -- he is a reformer. These are a few examples of his references to the subject of liberty and freedom.

1. John Galsworthy, The Freelanders, p. 365-366.

(a) "___ ' 'tes a man's liberty 'e prizes as well as money,"¹ (stranger)

(b) "Was that what Derek was doing with the laborers -- giving them half the smell of a liberty that was not there?"² Should it have been by law? (Nedda's question).

(c) "'Liberty's a glorious feast!'"³ (Nedda quotes Kirsteen)

(d) Felix reflects on the cause of Tryst's misfortune: --

"But he had leisure, too, to reflect that in reality the issue involved in that tiny episode concerned human existence to its depths -- for what was it but the simple, all-important question of human freedom? The simple all-important issue of how far men and women should try to rule the lives of others instead of trying only to rule their own, and how far those others should allow their lives to be so ruled?"⁴

(e) Tryst's death has removed the fear of Derek's being mixed up in the arson case. John hopes that there will be no more trouble since the "cause seems to be -- removed."⁵

"If those up and down the land who profess belief in liberty will cease to filch from the helpless the very crust of it, the cause will be removed."⁶

Herein Galsworthy may be defending the right of a citizen

1. Gohn Galsworthy, The Freelanders, p. 258.

2. Ibid., p. 316.

3. Ibid., p. 353.

4. Ibid., p. 369.

5. Ibid., p. 403.

6. Ibid., p. 403.

to his liberty, but when he becomes ironic, and when he repeats a theme as often as this one is repeated, I believe the author is begging for liberty and not merely viewing the case.

The man of judicial temper should be able to analyze a situation. In lawyer-like fashion Galsworthy presents the two sides to the cause of the laborer--Kirsteen's and Felix's. Kirsteen's arguments are typical of her -- fair treatment and proper housing for the laborers, and the improvement of life on the soil -- ; Felix's are the result of patience and thinking without Kirsteen's passion-- he looks "into the unfathomable heart of this trouble."¹ Galsworthy balances these arguments-- adding that Kirsteen (in Felix's mind) lacks humor while she thinks Felix is touched with irony. Each of them has ballast, it appears.

When persons' actions in ruling their lives carry over into an attempt to rule others', freedom is threatened. Unhappiness results.² Philosophers deem it unjust to seek happiness at the expense of some one else. Felix becomes exasperated with Derek who would take up arms against injustice even when it meant suffering for the innocent.³ Galsworthy, too, would have no one seek a redress of grievances at the risk of a recoiling on others.

Galsworthy singles out a character in many of his novels who is endowed with the ability to view both sides of a situation

1. See The Freelanders, p. 226 for both arguments.

2. Ibid., p. 369.

3. Ibid., p. 376.

without undue prejudice or emotion. This character stands out from among the others not in importance, but for his judgment, his impersonal view of the situations around him, his calm, and for what inevitably appear to be his sound conclusions. Felix became a referee for the Freelands to appeal to. The author has seemingly given arguments for and against the return to the land, and the improvement of the laborer's working and living conditions. (Closer examination of the novel shows him favoring one particular side, however). Galsworthy consistently believes that the law does not consider the human element in a case; he regrets it, but leaves us with no theory as to how else the law can operate. He suggests the injustice of seeking an end which may rebound to hurt others. In portraying the cause of the laborer Galsworthy repeats that liberty is a precious right. I add that Law exists to protect the rights of the people. In these ways in The Freelands does Galsworthy tend towards being a man of judicial temper.

There is, on the other hand, much evidence to show that in The Freelands Galsworthy is a reformer, pleading a special case, and that he lacks the judicial temper when he pursues his own theories, and when he allows his own experiences to color the tone of his novel. His pen drips with the venom of his attack on loveless marriages. In The Freelands Nedda is speaking with Kirsteen about her engagement to Kirsteen's son Derek.

"'Yes, you and Derek must know each other better. The worst kind of prison in the world is a mistaken marriage.'

"Nedda nodded fervently. 'It must be. But I think one knows, Aunt Kirsteen!'

"She felt as if she were being searched right down to the soul before the answer came:

"'Perhaps. I knew myself. I have seen others who did -- a few. I think you might.'

"Nedda flushed from sheer joy. 'I could never go on if I didn't love. I feel I couldn't, even if I'd started.'

"With another long look through narrowing eyes, Kirsteen answered:

"'Yes. You would want truth. But after marriage truth is an unhappy thing, Nedda, if you have made a mistake.'

"'It must be dreadful. Awful.'

"'So don't make a mistake, my dear -- and don't let him.'"¹

To Frank Lucas (Dec. 17, 1913) Galsworthy writes regarding this same theme:

"I would have answered boldly that I rejected all the Christianity doctrine save the spirit of it--love. That love was the code of morality on which marriage should be based, and that, where that was gone, the sooner the marriage went the better. Then I would have said that's the new code of morality you demand--now, having set it up, we must, in order to make it work, put it into the leading strings of certain formal rules, as with all human institutions."²

1. John Galsworthy, The Freelanders, p. 284.

2. H.V. Marrot, The Life and Letters of John Galsworthy, p.719.

Galsworthy was moved by the suffering and poverty of his fellow men. (Yet he himself never knew the pinch of poverty.) Among the bills he gave active support to was a slum clearance bill. His novels nearly always carry some reference to the suffering of the folks in the slum areas. As this novel is focused on the country the poverty of the slums must wait its chance to be revealed to the character who goes to town, or to London. Nedda, who is young and impressionable is moved to tears (rather unconvincingly, however) by the combination of Chardonnet wine and the thoughts of "all the grinding poverty that she herself could see when she went with her mother to their Girls' Club, in Bethnal Green."¹

Another bill Galsworthy supported was the bill for suffrage for women.² In an artistically careless fashion Galsworthy inserts a barb for the cause, but a knowledge of the author's biography tends to make me believe this careless shot was intentional and for a purpose. Notice in this next excerpt how his impatience at Parliament's delay in arriving at action is transferred to the unsuspecting Derek:--

"-----'anything new gets sat on. England's like an old tom-cat by the fire: too jolly comfortable for anything!'
----- 'It's got cramp,' Derek muttered; 'can't even give women votes. Fancy my mother without a vote! And going to wait till every laborer is off the land before it attends to them.'³

1. John Galsworthy, The Freelanders, p. 150

2. H. V. Marrot, The Life and Letters of John Galsworthy, pp.

215, 692, 670-672
3. Ibid., p. 167

Galsworthy's peeve at the Press amuses me. He can not resist the chance to prick the bubble of its importance. Nedda Freeland, who is young and inexperienced, seeks to enlighten England as to the cause of the laborers'. She needs an agent to disseminate the truth of the tyranny to the farm laborers. Here is her solution -- with Galsworthy's ironic humor: --

"At the back of her mind was the idea that, if a real newspaper took the part of the laborers, Derek's position would no longer be so dangerous; he would be, as it were legally recognized and that, in itself, would make him more careful and responsible."¹ This much sounds like Nedda, but Galsworthy drifts in and out of Nedda's musings.

"Whence she got this belief in the legalizing power of the press it is difficult to say, unless that, reading newspapers but seldom, she still took them at their own valuation, and thought that when they said: 'We shall do this,' or 'We must do that,' they really were speaking for the country, and that forty-five millions of people were deliberately going to do something, whereas, in truth, as was known to those older than Nedda, they were speaking, and not too conclusively at that, for single anonymous gentlemen in a hurry who were not going to do anything. She knew that the press had power, great power -- for she was always hearing that -- and it had not occurred to her as yet to examine the composition of that power so as to

1. John Galsworthy, The Freelands, p. 310.

discover that, while the press certainly had a certain monopoly of expression, and that same 'spirit of body' which makes police constables swear by one another, it yet contained within its ring fence the sane and advisable futility of a perfectly balanced contradiction; so that its only functions, practically speaking, were the dissemination of news, seven-tenths of which would have been happier in obscurity; and-- 'irritation of the Dutch!' Not, of course, that the press realized this; nor was it probable that any one would tell it, for it had power-- great power."¹

Galsworthy himself spoke in that paragraph and got his feelings for the press off his chest. Surely he was a planet's distance away from the judicial Galsworthy who was impartial and unprejudiced!

Galsworthy's attempts to introduce and further reform bills such as For Love of Beasts, Caging of Wild Birds, Docking of Horses' Tails, Zoos, and the Plumage Bill show definitely his humane attitude towards animals and birds. Cruelty to dumb creatures aroused anger in him, and he was a man who was not easily aroused to anger. Tod seems in this respect to mirror Galsworthy. Kirsteen Freeland says of her husband Tod,--

"'Tod is so gentle -- passion stores itself in him; and when it comes, it's awful. If he sees cruelty, he goes almost mad. Once he would have killed a man if I hadn't got between

1. John Galsworthy, The Freelands, pp. 310-311.

2. H.V. Marrot, The Life and Letters of John Galsworthy, pp. 215-216.

them. He doesn't know what he's doing at such moments."¹

Tod's observation of nature shows him as a gentle, kind man who grieved over the death of things not human. Yet the story of Tod's encounter with cruelty has a place in this thesis-- it reflects the author's fury at cruelty. "To the village it had an eerie look, that windmill-like rage let loose upon a man who, after all, had only been twisting a bullock's tail and running a spiked stick into its softer parts, as any drover might. People said--the postman and a wagoner had seen the business.....that he had positively roared as he came leaping down into the lane upon the man, a stout and thick-set fellow, taken him up like a baby, popped him into a furzebush, and held him there..... Of the words assigned to Tod on this occasion the mildest and probably most true were: 'By the Lord God, if you treat a beast like that again, I'll cut your liver out, you hell-hearted sweep!'

"The incident, which had produced a somewhat marked effect in regard to the treatment of animals all round that neighborhood, had never been forgotten, nor in a sense forgiven."²

A study of a biography of John Galsworthy shows him to be interested in England's producing food to supply her own needs. Schalit speaks of the serious danger of food shortage in England in event of war, since England imports more than half of the

1. John Galsworthy, The Freelanders, p. 328,

2. Ibid., p. 111.

nation's food (1929 statement). "Obeying the law of stern necessity, (during the Great War) a frenzied tilling of the land began with the result that three-quarters of home needs were covered; after the war cultivation was again neglected. Now, Galsworthy holds that England will not be 'sound and safe' until the country is once more what it was before its industrialisation, and regains its life on the land, which the writer considers the 'very backbone and blood of our race.'"¹ Nedda, who hates Sir Malloring with his cold-blooded view of his tenants' conditions, wonders at the adulation and trust given Sir Malloring and at the neglect of "poor Henry Wiltram, with his pathetic: 'Grow our own food--maximum use of the land as food-producer and let the rest take care of itself!'"² Galsworthy himself thought there should be a golden mean between socialism and individualism rather than the extreme of either theory.

As Galsworthy stressed in the Forsyte series the "evil inherent in property-holding, and the Law varying with wealth, so he touches on these themes in The Freelanders. Kirsteen talks with Stanley on the condition of the poor people. (Her viewpoint is not necessarily that of the author, it is true, but the idea that property-holding has evils within it that should be weeded out is Galsworthy's belief. In the Saga the man with

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1. Leon Schalit, John Galsworthy - a Survey, pp. 160-161.
 2. John Galsworthy, The Freelanders, p. 82.

wealth provided the superior lawyer for his suit at law; the less fortunate could not compete. Stanley asks Kirsteen wherein the law is unjust. She answers him thus:

"'These poor people have no means of setting law in motion, no means of choosing where and how they will live, no means of doing anything except just what they are told; the Mallorings have the means to set the law in motion, to choose where and how to live, and to dictate to others. That is why the law is unjust. With every 'independent pound a year, this equal law of yours -- varies!'

.....

"'By George!' thought Stanley, 'it's true in a way; I never looked at it quite like that.' But the feeling that he had come to persuade her to be reasonable and the deeply rooted Englishry of him conspired to make him say:

"'That's all very well; but you see it's only a necessary incident of property-holding. You can't interfere with plain rights.'

"'You mean -- an evil inherent in property-holding?'

"'If you like; I don't split words.....'"¹

Felix calls it a fight between democracy and "autocracy, of a man's right to do as he likes with his life if he harms not others; of 'the Land' against the fetterers of the Land.'"²

1. John Galsworthy, The Freelanders, pp. 202, 203.

2. Ibid., p. 369.

Cuthcott, the editor, despairs of changing the farm laborer's situation because of "this d-----d pluto-aristocratic ideal!"¹

In a letter to Frank Lucas (Sept. 17, 1915) who "really liked The Freelands" Galsworthy tells of The Saturday Review's calling him "a fanatic with a very palpable axe to grind," and "a revolutionary."² I think that he had an "axe to grind" in The Freelands -- the Back-to-the-Land policy so that England might grow her own food, and the improvement of the conditions of the farm laborer. W. L. George gives a candid criticism of Galsworthy.

"People call Mr. Galsworthy gloomy because he passionately hates certain sides of marriage, of the law of capitalism, and because his method is to expose these things to his readers. He wants reform and he is a reformer without hope.

"Mainly he is a reformer who realizes the situation. For instance, in The Freelands Mr. Galsworthy makes an astonishing comparison between the life of a rich man and of a poor man."³ Henry Ford of Michigan is now experimenting with the idea of combining the occupations of agriculture and industry so that the men can be more secure, financially. This, too, is an outgrowth of the back-to-the-Land movement. Galsworthy wanted harmony between the landowner and the laborer with more freedom

1. John Galsworthy, The Freelands, p. 146.

2. H. V. Marrot, The Life and Letters of John Galsworthy, p. 735.

3. Ibid. p. 465.

for the latter. He spreads his propaganda that the movement to the towns is largely due to industrialism which in its turn raises social problems in the cities and towns. He makes the life of the farmer sound much more appealing than the life of the factory worker. Yet both are slaves to aristocracy and capital. Galsworthy pleads for the poor farm laborer who can not lead his own life (regarding marriage, political beliefs, and homes) without the guidance and yes,--the petty tyranny of the upper class.¹ That laissez-faire policy which he speaks of in later life he gives to Tod as Tod's chart for living-- "A man has only one life.... Live and let live."² Galsworthy (Dec. 28, 1914) suggests that this was the issue for which England and France entered the Great War, and that should they be victorious this principle would "be enlarged and vindicated."³ He sees the need of cooperation between the laborer and the wealthy; for the education of the upper class in which social reform should begin, and with a poor love story as an excuse for the novel, Galsworthy grinds his axe. In January 1913 Galsworthy wrote in a letter to Gilbert Murray -- "I await always the day -- not far off -- when Labour and Capital will stand pretty squarely face to face."⁴ Schemes for the return to the land are not detailed as they are in End of the Chapter.

1. John Galsworthy, The Freelands, pp. 100, 101, 202, 226.

2. Ibid., p. 131.

3. H.V. Marrot, The Life and Letters of John Galsworthy, p. 731.

4. Ibid., p. 709.

Rather does Galsworthy urge the large land owners who neglect to till the land to return to tilling the soil so that England's towns will not be overcrowded and that England will be able to supply her own food. To accomplish these ends, labor unions of the farmers are valueless; -- the aristocratic landowners must not try to "lead 'the Land' by the nose"¹; the petty tyrannies to the weak must be abolished; liberty must be granted the laborer--liberty to think and act for himself; -- all these are part of the social reform which based on reason, and aroused by emotion should begin at the top stratum of society. Let me quote one vivid description of the country as Derek gives it in response to Alan's statement that England must go into land reform from reason, not from feeling: --

"Walk through this country as we've walked; see the pigsties the people live in; see the water they drink; see the tiny patches of ground they have; see the way their roofs let in the rain; see their pecky children; see their patience and their hopelessness; see them working day in and day out, and coming on the parish at the end! See all that, and then talk about reason! Reason! It's the coward's excuse and the rich man's excuse for doing nothing..... Reason never does anything, it's too reasonable. The thing is to act; then perhaps reason will be jolted into doing something."²

As the novel progresses we learn that Derek's observations

1. John Galsworthy, The Freelanders, p. 82.

2. Ibid., p. 95.

are correct, no doubt, but his methods of reform are dangerous since they do not have their roots in reason.

The Freelands shows Galsworthy to be judicial at times, but to be pursuing a special purpose of his own, the revealing of a social problem which he terms "the idle landowner vs. the tied labourer."¹ His own experiences and prejudices are evident throughout the novel, although his skill in writing may conceal his purpose from the average reader.

1. John Galsworthy, Preface to The Freelands, Edition of 1926

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VI

WORSHIPFUL SOCIETY

Worshipful Society consists of three novels, The Country House, Fraternity, and The Patrician. These novels have in common the portrayal of the upper-middle and upper classes, but treat different phases of those strata of society. The Country House portrays the squire, - independent, steeped in tradition very similar to the Forsyte property-is-God ideal; Fraternity gives a study of the cultured middle class; The Patrician, as the name implies, deals with the aristocracy. "Each novel presents contemporary society in a different phase-- in The Country House the theme is divorce; in Fraternity it is class consciousness; in The Patrician it is unyielding family pride."¹

Galsworthy explains in the Manaton Edition of The Country House that this book began life as Danaë, "the study of a vital woman unburdened with a moral sense." He felt that he was attempting to cover too much ground in a single volume, so struck off a chunk of Danaë, and gave us The Country House. Galsworthy held a high opinion of this novel.

In examining a group of novels definitely dealing with social themes it is difficult to discover evidences of a purely judicial temper. Galsworthy was too disturbed, personally, by

1. Jacket of Worshipful Society - Scribner's Co.

THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST.

IN FOUR VOLUMES. THE SECOND VOLUME.

By JOHN BURNET, B. D. OF OXFORD.

LONDON, Printed by J. Streater, at the Sign of the Gun, in St. Dunstons Church, near the North Gate, 1659.

1659.

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certain evils of the social system not to have been prejudiced in his conclusions. Galsworthy has in Schalit a supporter for the view that in The Country House we have "The critic of Society (who) has become a mature, practical philosopher, weighing matters from all sides."¹ This he believes in spite of Galsworthy's own statement that he uses the negative method, delineating one side so that he may arouse the sympathy of the reader for the opposite, "that to bring to fruition the idea of good, one way, at all events, is to paint the bad."²

Galsworthy as a barrister realizes that in giving evidence before the law (at least) one must be impartial. Mr. Paramor who most nearly imitates Galsworthy in philosophy and purpose tries to show his clients the need of proportion and the danger of running to extremes. In speaking of his difficulty in drawing Courtier of The Patrician Galsworthy says that "He (Courtier) is not so good as Shelton, young Jolyon, or Hilary, or even Mr. Paramor -- who serve in a sense as author's voice and chorus in the other books."³ It is interesting to note that Galsworthy's "working creed that governed his own life is perhaps best summed up in the following primitive little verse by Adam Lindsay Gordon, which particularly appealed to him, and which he often quoted:

1. Leon Schalit, John Galsworthy - a Survey, p. 126.

2. H. V. Marrot, The Life and Letters of John Galsworthy, p. 732.

3. Ibid., p. 285.

and the other two are in the same line. The first line
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The forty-sixth line is the forty-sixth line of the first line.
The forty-seventh line is the forty-seventh line of the first line.
The forty-eighth line is the forty-eighth line of the first line.
The forty-ninth line is the forty-ninth line of the first line.
The fiftieth line is the fiftieth line of the first line.

'Life is mostly froth and bubble;
 Two things stand like stone;
 Kindness in another's trouble,
 Courage in your own.'"¹

This same creed is the sum of the philosophy of Mr. Paramor.² He sees what is wrong with the social system of England but without the impractical idealism of Vigil or the fanatic radicalism of Derek Freeland. He tries to steer Gregory Vigil from his extreme views: --

"'You're as much of an extremist one way as Barter is the other. It's you extremists who do all the harm. There's a golden mean, my friend. I agree that something ought to be done, (regarding marriage laws). But what you don't see is that laws must suit those they are intended to govern. You're too much in the stars, Vigil.'"³

Again his logic, impersonal and rational, shows Paramor to be reflecting the man of reason,--Galsworthy. He states,

"'Social laws depend for their strength on the harm they have it in their power to inflict, and that harm depends for its strength on the ideals held by the man on whom the harm falls..... There are many things I hate, Vigil. One is extravagance and another humbug.'"⁴

1. M.E.Reynolds, Memories of John Galsworthy, p. 41.

2. John Galsworthy, Worshipful Society, p. 58.

3. Ibid., p. 132.

4. Ibid., p. 133. (See also H.V. Marrot, The Life and the Letters of John Galsworthy, p. 687.)

When the Squire, in his rage at his son George's behaviour, wants to cut the entail Paramor brings the Squire back to normal with the reminder that "You can't have it both ways."¹ If Paramor in these examples is the voice of the author, then Galsworthy speaks with reason and logic, showing himself to be a man of judicial temper.

Nature, says Galsworthy, hates excesses and extravagances of all kinds, particularly the "form of extravagance Mr. Paramor so vulgarly called 'Pendycitis'."²

Vigil who charges Paramor with being pessimistic makes the error of those critics who deem Galsworthy to be pessimistic, thinks Schalit. Both seek the truth -- no idealizing. It is odd that Schalit like others notices that Galsworthy does not give "positive answers and conclusions in his works."³ Probably not; he sometimes is satisfied with presenting both sides of situations as they are and with allowing the reader to pronounce his own conclusion.

Whereas this meagre evidence is the sum of that pointing out the unbiased, rational temper of Galsworthy there lies much evidence showing him to be at this time (1906-1907) a crusader with a particular reform to effect.

(1) Galsworthy believed, as the preface shows, that superiority is merely a piece of good luck. Often he pursues this theme in The Freelanders. It is easy to see his purpose, in

1. John Galsworthy, Worshipful Society, p. 128.

2. Ibid., p. 167.

3. Leon Schalit, John Galsworthy - a Survey, p. 129.

this next paragraph.

"In writing a preface one goes into the confessional. A temperamental dislike, not to say horror, of complacency, conscious or unconscious, undoubtedly played a part in the writing of The Country House, The Patrician and The Freelands, as indeed in the writing of The Island Pharisees, and to some extent of the Forsyte series, which all deal with sections of 'Society.' To think that birth, property, position -- general superiority in sum -- is anything but a piece of good luck, is, of course, ridiculous. But to see this too keenly, too introspectively, is to risk making a pet of self-distrust (another kind of complacency), and becoming a Hamlet, like Shelton, Hilary Dallison or Felix Freeland. Yet Hamletism is preferable to the blind spots in Antonia and her mother, in Horace Pendyce and the Reverend Hussell Barter, in Lady Casterly, Lady Valleys, and Milton, in John Freeland and the Mallorings.

"Sensitiveness to the blind spots of the upper classes used to bring this author the reputation of a revolutionary, among those 'weeklies' which champion the upper dog -- a quaint conceit concerning one of the least political of men. The constant endeavour of his pen has merely been to show Society that it has had luck; and, if those who have had luck behaved as if they knew it, the chances of revolution would sink to zero."¹

Galsworthy's own great love for animals - particularly dogs

1. H.V. Marrot, The Life and Letters of John Galsworthy, p. 204.

and horses - is transferred to his novels as a special plea for the protection of living things not human. The reform bills he supported in their behalf were mentioned in the fifth chapter of this thesis. He writes in a piteful strain the account of the wounded rabbit that stole out of the woods to die.

Galsworthy cannot endure to have dumb things suffer! In dramatic sentences he paints the story of the death of the beasts in the burning of Mr. Peacock's cow-house. The Squire and the rector are haunted by the sight of the dead beasts:

"I can't get those poor beasts out of my head, Barter!"

"The Rector put his hand up to his eyes.

"I hope to God I shall never see such a sight again!

Poor brutes, poor brutes!"¹

Barker, the Rector, gets enraged at the sight of an old horse tethered in the sun, stretching its head for water beyond its reach. Mrs. Pendyce thinks the cab-horse is suffering from the pull of the reins on its bit, so gives directions to the cabman to take her in a straight line to her destination, so that the horse's mouth will not hurt.

Critics differ in their reaction to this attitude towards animals. Schalit who knew Galsworthy says, "--only gross cruelty, barbarity, particularly towards helpless animals, can rouse his anger".² (Much like Tod Freeland in this respect).

1. John Galsworthy, Worshipful Society, p. 110.

2. Leon Schalit, John Galsworthy - a Survey, p. 26.

St. John Ervine, a severe critic of Galsworthy, believes that Galsworthy sometimes lets this feeling for others -- human and animal -- destroy his sense of proportion when they are not suffering what he imagines they are.¹ In either case, Galsworthy lacks judicial temper when he takes the stump to protect the animals.

As Galsworthy charges in The Freelands² that individualism is the opposite extreme of socialism both of which are insufficient in themselves, so in The Country House, a fore-runner of The Freelands does he state that individualism makes sterile the life of a community.

The final evidence pointing towards Galsworthy's lack of judicial temper is his campaign to so disturb the complacency of the upper class that reform might result in (a) divorce laws (b) the disease Pendycitis - a hereditary disease (c) the "grudging narrow spirit in men" which results in "unlovely laws" (d) ancestor worship. The social class of The Country House is the financially secure upper-middle class folk who live on the land because their father's fathers have done so. Their sons follow certain professions according to their place in the chronological birth list of sons. Then the parents get panicky if one son (like George Pendyce) sows wild oats and threatens their name with such a stigma as "gambler," or "co-respondent." Galsworthy raves at the smugness of this

1. St. John G. Ervine, Some Impressions of My Elders
 2. See p. 78 of thesis.

group who are so pleased with themselves and satisfied that they are not like other men. Their Public Schools are the only decent schools; their ideal of an Englishman -- one like themselves. Mr. Paramor analyzed the Squire's creed thus:

"'I believe in my father, and his father, and his father's father, the makers and keepers of my estate; and I believe in myself and my son and my son's son. And I believe that we have made the country, and shall keep the country what it is. And I believe in the Public Schools, and especially the Public School that I was at. And I believe in my social equals and the country house, and in things as they are, for ever and ever. Amen.'"¹

This is the complacency that Galsworthy aims to disturb. That he had knowledge of the purpose and probable effect of his social novels is proved by this letter (in 1909):

"-----though I'm continually charged with not showing the way to heaven, I believe that I do set up a process in peoples' spirits which makes them rather more alive to the Pharisaism, sense of property, intolerance, and humbug which stand in the way of sympathy between man and man."²

In depicting Rev. Barter, Galsworthy is criticized by W. H. Hudson to whom he dedicates the novel. This criticism shows that Galsworthy was prejudiced toward "the cloth." (No

1. John Galsworthy, Worshipful Society, p. 129.

2. H.V. Marrot, The Life and Letters of John Galsworthy, p.239.

minister is truly Christian in Galsworthy's novels. I wonder if this can be associated with his own disregard for the Christian church.) Hudson thinks that the author has not used a "passionless pencil" in drawing Rev. Barter, and that the occasion of Barter's sermon on fruitfulness (when the eleventh child was coming) was just a bit too hostile.¹ H.G. Wells,² on the other hand, enjoyed the parson's characterization but thought George to be wooden.

I have wondered whether Galsworthy (with his distrust of religious-isms and with his own creed rather than Christianity as a doctrine) is not taking a swipe at the clergy? Perhaps they were such strangers to him he did not understand them.

Very often in The Country House the Pendyces, particularly Horace, and Rev. Barter (but never Mr. Paramor!) speak of acting on principle. That seems to be an inclusive term for narrow-mindedness, and the habits of living they inherit. Principle to them was tradition. Ironically the author shows that Horace's "principles" were based more on heredity than on principle. Hardly a judicial way of seeing both sides of the question! Ten years later Galsworthy still states the truth he fosters in The Country House:

"..... I am often tempted to think that the distinction between prejudice and principle is usually indistinguishable."³

1. H.V. Marrot, The Life and Letters of John Galsworthy, p. 207.

2. Ibid., p.206.

3. Ibid., p. 745.

Galsworthy does not condemn the young Stoics for their disease of idleness, and for weakness - he pities them as being the products of an "unpruned system."¹ He would have heredity as a Sesame replaced by achievement.

One of the chief symptoms of a decaying social order is "the state of the marriage laws."² When a marriage is no longer compatible, it should be terminated. Otherwise it is merely a legal concubinage. So thinks Galsworthy, from out his own bitter experience as witness to the unhappy affair of Ada and Arthur Galsworthy, as a party concerned in the subsequent divorce proceedings as Ada's lover while old John Galsworthy (with his horror of divorce and scandal) lived, and finally as the very happy husband of Ada. That experience marked his life. His novels refer to the fraud of marriage where love is not. This particular novel deals with the need of reform of the divorce laws which date back hundreds of years. Yet Galsworthy would have us see that it is the whole social system that needs changing -- and that old marriage laws are merely a symptom of the need.

George Pendyce loves Mrs. Henry Bellen who is separated from her husband. In consequence of their actions Jaspar Bellen files suit for divorce. This means that he must present evidence of her immorality, cruelty, or desertion. One party must pretend

1. John Galsworthy, Worshipful Society, p. 165.

2. Ibid., p. 133.

to desire to remain married (even if both are eager for the divorce). The fact that marriage becomes unsacred is no grounds whatsoever for a divorce. These rules, as Paramor says, force a person desiring divorce to lose caste, "ipso facto". "That they should have to make spies or beasts of themselves is not of grave importance."¹

In the country, gossip about matrimonial difficulties shakes the countryside, and the woman becomes socially ostracized. This is cruel treatment in the day of so-called chivalry. When Gregory asks Mrs. Shortman why a certain Millicent Porter, who has been driven to drink by her husband, does not leave him, Mrs. Shortman replies, "'A nice woman doesn't like to divorce---'" Gregory looked at her. "'What Mrs. Shortman, you too, you too among the Pharisees?'"²

Mr. Galsworthy stresses the publicity that surrounds a divorce suit. The public turns out for it, the press plays it up, the Counsel have an opportunity to display skill -- in fact the suit is great sport for the audience. For the sensitive, it means suffering; for the innocent friends and relatives it is heartbreak and disgrace. All this added to the connotation divorce carries -- should be changed. Paramor puts it this way, (and remember that Paramor is the author's voice):

"'-----don't let these matters come into court. If there is anything you can do to prevent it, do it. If your pride

1. John Galsworthy, Worshipful Society, p. 57.
2. Ibid., p. 62.

stands in the way, put it in your pocket. If your sense of truth stands in the way, forget it. Between personal delicacy and our law of divorce there is no relation; between absolute truth and our law of divorce there is no relation. I repeat, don't let these matters come into court. Innocent and guilty, you will all suffer; the innocent will suffer more than the guilty, and nobody will benefit. I have come to this conclusion deliberately. There are cases in which I should give the opposite opinion. But in this case, I repeat, there's nothing to be gained by it..... Don't give people's tongues a chance."¹

In 1911 Galsworthy wrote a letter to William Archer concerning the divorce law. He repeats in it the arguments of Mr. Paramor:

"The whole present law (divorce) is based on exaltation and defence of the party who makes the marriage intolerable to the other party. It is based on cynicism, and the lowest views of human natures. It is, in fine, a barbarous law, which puts a premium on materialism and brutality. I held these views when I could first put two and two together -- twenty years ago; the more I have seen and felt, the stronger I have held them."²

There seems to be no doubt that in The Country House Galsworthy is a passionate reformer, -- burning with the desire to jolt the complacency of the country Squires, pleading his

1. John Galsworthy, Worshipful Society, p. 127.

2. H.V.Marrot, The Life and Letters of John Galsworthy, p. 703.

minor causes and especially that cause so close to him -- better divorce laws. He hopes someday to see the marriage laws reformed so that morality can be safeguarded and happiness be achieved.

The second novel of this group deals with a different phase of the social system namely, class consciousness. Silvanus Stone, the octogenarian of Fraternity is working on a book which deals with Universal Brotherhood. His ideas are the author's means of pointing out by satire the follies of "those days" (as Mr. Stone refers to the present) and the characteristics of the ideal Society. In this Society universal brotherhood is the ideal, and men will be governed by brotherly love. He wants harmony in his new world. These ideas are lofty and fine, but the author knows how impossible they are.

Schalit says that this book "unique of its kind"¹ has in it "a suppressed passion of social contrasts and social philosophy..... From the world of over-culture no bridge leads to the world of under-culture though the two live side by side. Resentment is felt because Galsworthy points no way out of the struggle, finds no solution to the problem. This he contends, is not one of his duties. The novelist's duty, according to him is to portray the conflict, raise the problem, present a piece of life with all the power and impressiveness at his command, to visualize it from two sides, be as multi-sided as possible -- and to leave it at that. He holds impartiality to

1. Leon Schalit, John Galsworthy - a Survey, p. 135.

be one of his highest tasks. Obviously the biased will cry out against such detachment."¹

If an author is detached in his views, impartial with the evidence, and leaves the decision for the reader to reach, he is of a judicial character.

Justice is shown in Fraternity watching men judge their shadows. Each man in the upper class can find in the lower uncultured class his shadow if he would but look. Galsworthy presents a contrast between the lives of these two groups. He seems less prejudiced in this novel than in his earlier works. Perhaps with age he can not feel for his causes so keenly; maybe he is more skillful in concealing his art. However, there is, shall I say, no obvious great prejudice in this novel. Mr. Galsworthy says he is affiliated with no particular political party, and desires only to bring up the uncultured and poor to a higher level where more equal conditions will exist. He shows through old Mr. Stone that to write a book on the subject of caste and brotherhood is not going to change the social pattern. I believe he knows that absolute fraternity and equality are impossible while men's natures are such as they are. The French motto of "Liberty, Equality, Fraternity," he admired, as a letter to Chevrillon states. No doubt he hoped for a society with these ideals, as the books in Worshipful Society show. His method of bringing that about? He does not tell it

1. Leon Schalit, John Galsworthy - a Survey, p. 135.

1. The first part of the document is a letter from the President of the United States to the Congress.

2. The second part is a report from the Secretary of the Treasury on the state of the Union.

3. The third part is a report from the Secretary of the Navy on the state of the Navy.

4. The fourth part is a report from the Secretary of the War on the state of the War.

5. The fifth part is a report from the Secretary of the Interior on the state of the Interior.

6. The sixth part is a report from the Secretary of the Agriculture on the state of the Agriculture.

7. The seventh part is a report from the Secretary of the Commerce on the state of the Commerce.

8. The eighth part is a report from the Secretary of the Education on the state of the Education.

9. The ninth part is a report from the Secretary of the Justice on the state of the Justice.

10. The tenth part is a report from the Secretary of the State on the state of the State.

11. The eleventh part is a report from the Secretary of the War on the state of the War.

12. The twelfth part is a report from the Secretary of the Navy on the state of the Navy.

13. The thirteenth part is a report from the Secretary of the Treasury on the state of the Treasury.

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15. The fifteenth part is a report from the Secretary of the Agriculture on the state of the Agriculture.

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19. The nineteenth part is a report from the Secretary of the State on the state of the State.

20. The twentieth part is a report from the Secretary of the War on the state of the War.

21. The twenty-first part is a report from the Secretary of the Navy on the state of the Navy.

22. The twenty-second part is a report from the Secretary of the Treasury on the state of the Treasury.

23. The twenty-third part is a report from the Secretary of the Interior on the state of the Interior.

24. The twenty-fourth part is a report from the Secretary of the Agriculture on the state of the Agriculture.

in these novels -- that would not show him as a man of judicial temper!

Galsworthy has hit upon a truth when he shows that the upper-class with their problems have a counterpart in the poor who must solve the same problems, each adapting his solution to his environment and situation. Hilary Stone and Hughs, Bianca and Mrs. Hughes face marital problems that are closely patterned after the same model. Bianca and the little model are both left desolate -- Bianca holding on to her profession of art, Ivy clutching her bundle of notes. Galsworthy has used good balance, reasoning, and seems to be fair to both groups.

Galsworthy informs Garnett that the novels of this trilogy are not pieces of "social criticism." Rather are they bits of "spiritual examination."¹ With what satire does Galsworthy draw Martin Stone the young "Sanitist" who seeks to reform society by sanitary measures when he is dying of another disease -- that of the spirit!

As he used reason rather than emotion in The Man of Property's social criticism so in The Country House and Fraternity he views with detachment himself in contact with life.²

In reply to Cunninghame Graham's letter regarding The Patrician Galsworthy states that "The leading spiritual

1. H.V. Marrot, The Life and Letters of John Galsworthy, p.303.
 2. Ibid., p. 304.

THE UNIVERSITY OF CHICAGO

1911

TO THE HONORABLE THE PRESIDENT OF THE UNIVERSITY OF CHICAGO

AND THE FACULTY OF THE UNIVERSITY OF CHICAGO

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limitations respectively of the four sections of upper-class society has been the satiric idea (so far as satiric idea existed) behind The Man of Property, The Country House, Fraternity and The Patrician.¹ Cooper sees in the theme of the novel Fraternity a different idea -- that we are galley slaves to convention, and that the brotherhood of man is possible only as the dream of an unbalanced mind.²

This society that Galsworthy presents may be real and true to life but I fail to see it. Not one character in that whole novel -- with the possible exception of the colorless Stephen -- is normal. Everyone has something that unbalances his emotional or mental stability: Hilary ("obsessed by social conscience," Schalit says) a victim of repression and marital celibacy; Bianca warped by too much culture, independence and chastity; Thyme, educated to luxury, trails around slum districts with her love, the Sanitist who will save the world but can not save his soul; Stephen and Cecilia apparently very intelligent but very dull and colorless; Sylvanus Stone once a scientist but now quite daft; the dirty Highs with their fights due to his mental unbalance and her jealousy; the "little model" a symbol of sex. With this all -- the Spring of the year! Such weird abnormal experiences as they have! It is hard to believe that Galsworthy could find such unpleasant persons in such a minute corner of Society such as he portrays. It does not ring

1. H.V. Marrot, The Life and Letters of John Galsworthy, p.316.
 2. Frederic Taber Cooper, Some English Story Tellers, pp. 197,199.

true to me -- it is much too artificial. Artificiality can hardly be an attribute of a just man.

I find that I contradict Chevrillon when I suspect Galsworthy of being artificial. The French critic says that John Galsworthy's novels are a "penetrating and methodical study" of the ideas of duty, customs and class prejudices, "since he opposed artificiality."¹ I judge the author merely from his books, letters, critical reviews and biographies. Chevrillon knew Galsworthy so may have greater knowledge whereof he speaks, or be unconsciously prejudiced in favor of his friend.

These people in Fraternity are never happy, and happiness is the aim of living. Does never a one of them attain it in a normal state of mind? Can class distinctions be responsible for all this trouble? Galsworthy would have us think so. Conrad feels "that clan is just the mask of impotence, and your attack misses its mark."² Again he says, even more forcefully,--

"You, my dear Jack, seeing the evil, the great and insensate evil of the class convention bred through generations into the bone of Society, ask us to believe that the mainspring, the motive, of that most base abandonment (all that is masterly in execution) is the feeling of class -- and therein you -- as happens to moralists -- betray the very truth of things."³

1. H.V. Marrot, Life and Letters of John Galsworthy, p. 233.

2. *Ibid.*, p. 231.

3. John Galsworthy, Worshipful Society, p. 485.

1. The first part of the paper is devoted to a general discussion of the problem.

2. In the second part, we consider the case of a single particle.

3. The third part is devoted to the case of a system of particles.

4. In the fourth part, we consider the case of a continuous medium.

5. The fifth part is devoted to the case of a system of continuous media.

6. In the sixth part, we consider the case of a system of particles and continuous media.

7. The seventh part is devoted to the case of a system of particles and continuous media.

8. In the eighth part, we consider the case of a system of particles and continuous media.

9. The ninth part is devoted to the case of a system of particles and continuous media.

10. In the tenth part, we consider the case of a system of particles and continuous media.

11. The eleventh part is devoted to the case of a system of particles and continuous media.

12. In the twelfth part, we consider the case of a system of particles and continuous media.

13. The thirteenth part is devoted to the case of a system of particles and continuous media.

14. In the fourteenth part, we consider the case of a system of particles and continuous media.

15. The fifteenth part is devoted to the case of a system of particles and continuous media.

16. In the sixteenth part, we consider the case of a system of particles and continuous media.

17. The seventeenth part is devoted to the case of a system of particles and continuous media.

18. In the eighteenth part, we consider the case of a system of particles and continuous media.

19. The nineteenth part is devoted to the case of a system of particles and continuous media.

20. In the twentieth part, we consider the case of a system of particles and continuous media.

21. The twenty-first part is devoted to the case of a system of particles and continuous media.

22. In the twenty-second part, we consider the case of a system of particles and continuous media.

23. The twenty-third part is devoted to the case of a system of particles and continuous media.

24. In the twenty-fourth part, we consider the case of a system of particles and continuous media.

25. The twenty-fifth part is devoted to the case of a system of particles and continuous media.

26. In the twenty-sixth part, we consider the case of a system of particles and continuous media.

27. The twenty-seventh part is devoted to the case of a system of particles and continuous media.

28. In the twenty-eighth part, we consider the case of a system of particles and continuous media.

Hilary Dallison in the letter he writes to his brother Stephen explaining his actions in leaving his wife Bianca tells what saved him from taking along with him the cheap, "little model;

"I have lived too long amongst sentiments for such a piece of reality as that. Class has saved me; it has triumphed over my most primitive instincts."¹

Conrad's warning to Galsworthy not to let Shelton (the young gentleman reformer of The Island Pharisees, 1907) write his novels infers that Galsworthy is too much of the reformer in Fraternity. Conrad is afraid that Galsworthy might have to pay "too high a price for the greatness of inspiration, for that voice which is in"² him.

(It is amusing to note Galsworthy's humor and satire in depicting the "moonlight dog," Miranda, who from in-breeding has become inefficient, spirit-less and weak. The dog is a snob of the first order -- and you could kick him across the street!)

Besides the important reform of that fraction of society which is steeped in class consciousness, and the wiping out the inequalities in the plan to approach fraternity, there are other evidences of Galsworthy the propagandist and reformer.

(a) Galsworthy never can resist a little dig at the ineffectiveness of politicians and officials.

"Politicians and officials are so hopeless, one can't look

1. John Galsworthy, Worshipful Society, p. 485.

2. H.V. Marrot, The Life and Letters of John Galsworthy, p.234.

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for anything from them."¹

(b) The author cringes at cruelty to animals. There are at least four examples of this in Fraternity, the best of which is old Mr. Stone's encounter with the man who abused his dog.²

(c) "Justice is administered by an upper class with a patch over one eye and a squint in the other."³

(d) "'Prison's a dreadful remedy."⁴ (Hilary's comment on Hughs's imprisonment).

"It won't improve him, shut up in one of them low prisons!"⁵

Galsworthy took an active part in reforms to do away with certain evils of prison life, among them solitary confinement.

(e) Purcey's creed is similar to Galsworthy's own in respect to (1) disbelief in Church dogmas (2) no definite ideas about a future state and no desire to have any such ideas (3) marriage does not confer the right of ownership (4) a loathing of public wrangling on marital matters (5) hatred of gossip and scandal (6) too much tendency to negation of all sorts.⁶

(f) The need for courage as "the only source of hope"⁷ in the condition of society. A. L. Gordon's poem (cf. page 85) is

1. John Galsworthy, Worshipful Society, p. 231.

2. Ibid., p. 344.

3. Ibid., p. 433, p. 375.

4. Ibid., p. 266.

5. Ibid., p. 378.

6. Ibid., p. 287.

7. Ibid., p. 277.

the backbone of Galsworthy's own philosophy.

(g) Need of clearing up the slums.¹

(h) Need of better marriage laws and need of love in marriage.²

"Without love there cannot be life," Mr. Stone tells Hilary in regard to Bianca.³

When Fraternity was published many criticisms came from what Marrot, a close friend of Galsworthy, calls the "outraged complacency."⁴ Among them was a criticism in The Saturday Review which seems to be quite outspoken:

"In the guise of a novel Mr. Galsworthy has produced a very dangerous and revolutionary book. Fraternity is nothing more nor less than an insidious and embittered attack on our social system. It is calculated to bring the official governing class into contempt and to impart prejudice into the consideration of many important problems. The author has in fact violated all canons of art in making his story the medium for political propaganda.... His book is the more dangerous because it is written with an air of self-effacement and detachment."⁵

Marrot believes this criticism came from some critic whom the barbs of the novel had pricked. Yet, at this distance from the time and place, this criticism is what I find true -- Galsworthy does scatter his propaganda regarding the weaknesses

1. John Galsworthy, Worshipful Society, p. 242.

2. Ibid., 287.

3. Ibid., p. 438.

4. H.V. Marrot, The Life and Letters of John Galsworthy, p. 235.

5. Ibid., p. 236.

of the social system (as he saw them) in a manner that appears to be calm, humble, and detached but often is merely a guise for his message of reform.

The critics differ widely in regard to The Patrician. Some believe it to be (up to that time - 1911) "one of his very best books."¹ Even the "patricians" themselves wrote to Galsworthy in admiration of the novel. Conrad, as usual, praises the beauty and masterful psychology of The Patrician. Williams in his study of Modern English Writers believes, however, that this novel does not give a true picture of the Caradocs, and like Garnett, suspects that Galsworthy in portraying this class does not write from first hand knowledge.² The author explained in a letter to Garnett that he had knowledge of these people through association with them. A man of judicial temper must not argue from hearsay or imagination, -- he must have knowledge of the facts. This letter³ to Edward Garnett proves that Galsworthy knew "patricians," but not being one himself, he does speak not from experience but from observation, in his judgment of them. Lacon credits Galsworthy with using that restraint which is the mark of a cool, detached observer.⁴

Schalit believes that Galsworthy recognizes the need of following a golden mean, and feels that Galsworthy shows up the

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1. H.V. Marrot, The Life and Letters of John Galsworthy, p. 314.
 2. H. Williams, Modern English Writers, p. 372.
 3. H.V. Marrot, The Life and Letters of John Galsworthy, p. 289-291.
 4. Lacon, Lectures to Living Authors, p.

extremes to which both Miltoun and Courtier (rivals in politics, the former a patrician, the latter a step lower) go. "Only compromise" between the aesthetic, dried-up nature of Miltoun and the impractical democracy of Courtier "can bring about improvement; the extreme is, according to Galsworthy, nearly always an evil."¹ Schalit's inevitable conclusion about Galsworthy is that the author seeks balance, the golden mean, truth and unbiased evidence. He decides that Galsworthy is a man of judicial temper, as does Harold Williams although their criticisms often reveal Galsworthy in a different light.

Galsworthy in The Patrician characterizes Lord Valleys and Lord Miltoun as desirous of being impartial and just but their tradition and dried-up conservatism defeat any such desire. They may think they are impartial, but Galsworthy viewing them from the side lines (impersonal, that is) knows that they are not. Courtier, too, tries to be detached in his observations and judgments but does not attain his aim.²

Garnett, who offered much advice to the author concerning the writing of The Patrician tells Galsworthy that he has said to himself: "Jack is trying to be fair to them"³ (the patricians). This attitude Garnett thinks produces a deferential presentation of the class, but such a result did not come from a prejudiced purpose. Galsworthy quotes a criticism received on this point

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1. H.V. Marrot, The Life and Letters of John Galsworthy, p.150.
 2. John Galsworthy, The Patrician, pp. 505, 530 for examples.
 3. H.V. Marrot, The Life and Letters of John Galsworthy, p. 291.

regarding his attitude in previous books:

"That is what strikes me as supremely distinctive in the book -- its large impartiality; ----- . A tilt of the balance to either side, and we have snobbery of the one kind or of the other."¹

Phelps believes that in The Patrician (as in Man of Property, and Strife) Galsworthy has come closest to his creed.² Then Phelps likes him best.

Galsworthy advances his opinion in The Patrician that no individual can be a good judge in his own case. He knows, evidently, the power of the personal element to destroy judicial temper. Nevertheless, his own experiences and philosophy strongly permeate his novels. In The Patrician he seeks to show the folly of another thread of this social fabric -- the dried-up conservatism of the superior aristocrat who is wizzened up by class prejudice. Yet he pities The Patricians because they are so helpless to change, caught as they are in the meshes of the entangled social system. St. John Ervine feels that Galsworthy discourages the youths of this class from making an effort to save themselves as they are doomed to die, from birth.³ Schalit sees this same inevitable fate for the patricians who having held authority for so long, find it "their doom to be incapable of seeing their defects and dried-

1. H.V. Marrot, The Life and Letters of John Galsworthy, p. 291

2. W.L. Phelps, The Advance of the English Novel, p. 219-220.

3. St. John Ervine, Some Impressions of My Elders, (preface)

upness"¹ (It seems cruel to be "doomed" from birth and not be able to change the pattern of the social fabric!) He balances his philosophy in The Patrician to the point where you wonder whether this is really an attack on the class or a treatise on the futility of their position. Galsworthy thought of this book:

"I certainly thought I had rendered the spirit of conventional aristocracy's limitations One had to be subtle -- the other books of which this is the last (social studies) did not demand such careful wrapping up. Here one had to get in under. The leading spiritual limitation respectively of the four sections of upper-class society has been the satiric idea behind The Man of Property, The Country House, Fraternity and The Patrician..... It's been delicious to read The Spectator and The Daily Telegraph finding the book a frank defense of aristocracy -- a really fine tribute to my artistry, -- nicht wahr? I've no animus against any class except that unconscious and most potent of all animi which inhibits every mind which longs to understand and feel with all other minds, and chafes against barriers and humbug and all the multiples form of Pharisaism."²

When Galsworthy writes he does try to conceal his purpose by his art, as the above shows and gets a thrill out of the

1. Leon Schalit, John Galsworthy - a Survey, p. 150.

2. H.V. Marrot, The Life and Letters of John Galsworthy, p. 316.

accomplishment. He later notes in his own records that The Patrician was more of a "poignant satire on the aristocracy" than a championship of patriciandom."¹

The list of subjects that mirror his own experiences and beliefs is very similar to that of his other novels with these two exceptions (1) no references to cruelty to animals, (2) a new reference to a theory of the plan of the universe on which Miltoun ponders and which plan Galsworthy outlines in a letter to Thomas Hardy, five years later.

(a) "Miltoun saw the world and all the things thereof shaped like spires--even when they were circles. He seemed to have no sense that the Universe was equally compounded of those two symbols, whose point of reconciliation had not yet been discovered."²

(b) "Existence is a limitless circle -- swelling and shrinking, rising and falling in an endless land of curves -- the exact meeting point of flow and ebb (and of all the other million opposites of life) never discoverable. If this be not true, we are surely reduced to a conception that can only be symbolized by the pure spire, tapering out to the heavenly point of non-existence -- and the reason for existence is but a gradual ceasing to exist."³

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1. H.V. Marrot, The Life and Letters of John Galsworthy, p. 317.
 2. John Galsworthy, Worshipful Society, p. 514.
 3. H.V. Marrot, The Life and Letters of John Galsworthy, pp. 752-753.

References to the place of love in marriage and to the cruelty of divorce proceedings (particularly when the woman is the injured party) are frequent. Audrey Noel separated from her husband, a curate, says that she must be a "dead" woman as far as future marital happiness is concerned because Lees, her husband, will never permit divorce. Her position is made the object of pity, and I feel it is Galsworthy's pity, too. It is parallel to the case of Ada Galsworthy for both realized their errors very soon after marriage, and both were forced to leave their husbands since they could find no happiness with them. Courtier says of marriage:

"When this law, by enforcing spiritual adultery on those who have come to hate their mates, destroys the sanctity of the married state -- the very sanctity it professes to uphold, you must expect to have it broken by reasoning men and women without losing their self-respect."¹

This crusade for marital happiness and subsequent divorce should the marriage prove to be a mistake is the repeated cry of Galsworthy for reform of the marriage laws.

So Worshipful Society reveals Galsworthy still pursuing reform sometimes with the ardor of a crusader, and again with such subtlety that you find he has spread his propaganda when you were unaware.

1. Worshipful Society, p. 704. See also pp. 508, 556, 565, 576.

In his novels Galsworthy tries to get his readers to improve their codes of living -- to be kind and sympathetic toward the other members of Society. Such a change in individuals will bring about the good Society. His art is often subtle, as I have said. An examination of his letter of January 22, 1914, to an unrecorded correspondent explains Galsworthy's views on a novelist's influence on national evolution and suggests the way in which the novelist (including himself) may go about to "re-form" man's judgments.

"Then again you ask me: 'Does the modern novelist exercise any appreciable influence on national evolution?' I have no doubt that he exercises a vast influence, but I have a doubt whether that influence is appreciable. I mean that nothing perhaps is more intricate and subtle, and less capturable for the purpose of weighing in the scales, than the shafts of thought and feeling which go out into the minds of the readers of fiction. It is as if a man, passing down a street, were to try and gather in his hands all the reflections and feelings he gained from what he has seen, felt, heard, and smelt, during that passage. The reader of fiction passes down the streets of imaginary life -- who knows what he gathers and what he lets go by? The novel is the most pliant and far-reaching medium of communication between minds -- that is, it can be -- just because it does not preach, but supplies pictures and evidence from which each reader may take that food which best suits his growth. It

is the great fertilizer, the quiet fertilizer of people's imagination. You cannot appreciate and weigh the influence it has, except in the case of novels frankly propagandist, which, paradoxical as it may seem, have (in my opinion) the least real influence. To alter a line of action is nothing like so important as to alter or enlarge a point of view over life, a mood of living. Such enlargement is only attained by those temperamental expressions which we know as works of art and not as treatises in fiction form. The purposes of all art is revelation and delight, and that particular form of art, the novel, supplies revelation in, I think, the most secret, thorough and subtle form - revelation browsed upon, brooded over, soaked up into the fibre of the mind and conscience. I believe the novel to be a more powerful dissolvent and re-former than even the play, because it is so much more slowly, secretly, and thoroughly digested; it has changed the currents of judgment in a man's mind before he even suspects there is any change going on; the more unaware he is the more surely he is undermined, for he has no means of mobilizing his defences."¹

1. H.V. Marrot, The Life and Letters of John Galsworthy, p. 720.

vii The Plays

As Galsworthy's novels show him to be sometimes of judicial temper and again a man pleading a cause now with passion and now with subtle art, just so his plays reveal him. He wrote in all twenty-five plays, six of which are one-act plays. This period of play writing extended from 1906-1926. This study of his plays will show in what respects Galsworthy has adhered to or violated the judicial temper.

In the criticisms of his plays Galsworthy has been called an idealist, and a cynic; "a naive humanitarian, a tendential propagandist, a sentimentalist, (as) one bereft of all sentiment, (as) a revolutionary, (as) a bourgeois, (as) a socialist and finally, (as) a Forsyte."¹ It can be seen that the criticisms run the gamut of extremes. Perhaps Galsworthy in his works has been all of these, as he is definitely the magistrate at times and again the peddler of propaganda. Schalit, for instance, praises Galsworthy for being "an incorruptible lover of truth" who "attempts to shape all his plots and problems, with the greatest impartiality, allowing both sides to air their opinions and throwing light on their ideas in all possible ways."² Yet often Schalit innocently betrays his idol to be prejudiced because of particular experiences, hatred of injustice, or principles.

(1) Leon Schalit, John Galsworthy - a Survey, p. 222

(2) Ibid., p. 219

It may be said that Galsworthy is judicial:-(a) in his impartial statement of facts relating to both sides of a problem (b) in his leaving the solution with the audience or reader lest he force his own opinions. Harold Williams says that "Galsworthy analyses with the matter-of-factness of the practising barrister"¹. The same critic finds Galsworthy (who nevertheless "denounces our evil ways, especially our reprehensible class distinctions and the selfish warfare between labour and capital") "more cold and judicial than Ibsen"². "Mr. Galsworthy," Williams continues, "is by nature cold, impartial, judicial. He can present on the stage the clash of character with character, the war of the classes, the struggle of the poor and the rich, and he never depresses the beam of justice with his own finger."³ Williams believes that Galsworthy allows the individual to make his own deductions of the morals of his plays "from a faithful and undistorted presentation of things as they are for their own sake."⁴ Cunliffe, too, believes that Galsworthy possesses an "artistic sense of balance and proportion" which keeps him from sentimentality and prejudice; rather is Galsworthy "on the watch to see that the other side got fair play."⁵ In writing these plays Galsworthy himself states that his ideal is "to set before the

(1) Harold Williams, Modern English Writers, p. 250

(2) Ibid., p. 254

(3) Ibid., p. 254

(4) Ibid., p. 255

(5) John W. Cunliffe, Modern English Playwrights, p. 96

public no cut-and-dried codes but the phenomena of life and character, selected and combined, but not distorted, by the dramatist's outlook, set down without fear, favour or prejudice, leaving the public to draw such poor moral as nature may afford." Cunliffe even goes so far as to state of Galsworthy's drama, "It must not be didactic; it must not be propagandist." This does not mean, however, that Galsworthy always is unbiassed and never a propagandist. Galsworthy says his ideal is to be unprejudiced--does he attain it?

Among those plays cited for their impartiality are Strife and Loyalties. Of Strife Schalit says "-in the strike drama Strife he achieves a masterly objective impartiality, with an almost lawyer-like weighing of pro and con. In this play right and wrong, tragedy and irony seem equally distributed between the enemy camps. The assertion 'everything has two sides' was probably never so justified by any modern drama as by Strife."¹ This play depicts two leaders, John Anthony and David Roberts, each an example of extremism, the former representing the stockholders, Roberts the laborers. Neither one will compromise in an effort to settle the strike at the Tin Plate Works. In turn we listen to Anthony's reasons for holding out and then to Roberts'. The families of both men pass before our eyes--each with its women suffering mentally

(1) Leon Schalit, John Galsworthy a Survey, p. 232

or physically. Both men feel that by compromising they will lose face,- which seems vastly more important to them than harmony, money, or suffering. The constituents of each try to persuade their leader to listen to reason instead of violence. The refusal of the leaders ends in catastrophe to themselves (for each loses his position as leader) and suffering to the innocent ones.

Anthony is hard,--placing "Justice" before "Mercy." His own son accuses him of not playing fairly since "What seems just to one man, sir, is injustice to another."¹ Roberts, unyielding, fights not for the present generation but for the security of the future. Each man fights for an extreme and their friends cannot convince them to make concessions. Anthony, too, thinks he is protecting the future of his country against such radicals as the strikers. Mrs. Roberts dies of starvation and cold. What a price for pride and power! Each man draws our sympathy yet we want neither to win out. Galsworthy balances the arguments so well on each side that we are left without prejudice for either,-capital or labour, as represented by Anthony and Roberts. His theory of avoiding extremes is typical of the man of judicial temper who would seek the golden mean--"in mediās rēs."

(1) John Galsworthy, Plays, p. 102

Galsworthy, at the turn of the century studied the capital-labour relations at first hand, and tried to be fair in the use of his material. Critics stress that Strife is not a discourse on the problems of the Social system, but a signpost pointing to the middle way of compromise between the extremes. This same idea of coöperation is not merely the theme of the play but is Galsworthy's own.

"Of course, if you were to ask me what I believe is the solution of the situation between labor and capital, or how the crises will be met when it comes, I can see nothing for it but the ultimate adoption of a coöperative system, at all events in the industries which are concerned with the production of the absolute necessities, such as coal and food-stuffs."¹

William Lyon Phelps marvels at the ability of Galsworthy to write a play dealing with Capital and Labour "without making it propaganda. Yet such is the fact."²

The main critics of Galsworthy agree that in Strife Galsworthy is impartial in presenting both sides of the situation, and judicial in bewaring of the extremes. Reason, he advises, is needed in place of passion. To all appearances, Galsworthy is not driving for reform in this play.

(1) Literary Digest, February 11, 1933 - "Where Galsworthy's Fame Lay" - p. 40 (Anonymous)

(2) William Lyon Phelps, Essays on Modern Dramatists, p. 121

In the play Loyalties Galsworthy aims again to be impartial. This play has its moral - that loyalty to one's particular group is not sufficient for solving everyday problems. DeLevis, the Jew, is a parvenu in the society among which the Winsors move. Naturally DeLevis has to overcome the racial prejudice of these people. Dancy, a retired army officer steals from DeLevis, and the bystanders hurry to protect Dancy, putting their loyalty above justice. So fairly does Galsworthy portray these people that (as happened after Strife) the partisans of each side call him their supporter. Schalit reports that the play Loyalties (because of this very impartiality that makes him belong to no party), "has roused the furious anger, the burning indignation of all extremists, Gentile or Jew...."¹ Here, as in Strife, Galsworthy avoids the extremes of being pro-Semite or anti-Semite.

The Daily Sketch wrote of this play "²-the author's power lies in his scrupulous impartiality."

The Daily Chronicle criticized it thus:-

"Loyalties is hardly a play with a moral. It scarcely asks us any questions. It certainly does not preach a doctrine. But because it is brilliantly constructed as pure play--not as propaganda--it retains its grip up till the last moment."³

Of the Play Escape Schalit makes a criticism similar to

(1) Leon Schalit, John Galsworthy - a Survey, p. 295

(2) H. V. Marrot, The Life and Letters of John Galsworthy, p. 516

(3) Ibid., p. 517

that (regarding Galsworthy's impartiality,) which he makes in reference to Strife and Loyalties.¹ Phelps regards The Pigeon² and The Eldest Son as examples of fairness. In criticizing The Eldest Son Schalit reaffirms that human nature being what it is social barriers cannot be levelled. He adds the warning, "Galsworthy's reformers always come to grief on the immutability of human nature. When this is once clear to his readers, they will cease to talk of 'tendency' in his works."³

There are plays of Galsworthy, then, that merit the word "impartial," the foremost being Strife and Loyalties. On the other hand, there are several instances when Galsworthy shows the influence in his plays of emotion that prejudices an opinion, of experience that warps his judgment, of personal feeling in a matter that colors the plays. When Galsworthy desires to reform the world morally, he is the preacher, not the judge. The man of judicial temper, as I have said, weighs evidence pro and con, and does not allow his own feelings (for all judges have them) to interfere in his task of rendering judgment.

Among the crusades of Galsworthy is his plea that marriage is sacred only so long as each loves the other; when love ceases for one or for both that union is a sacrilege; that separation or divorce proceedings should follow; that divorce laws should

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- (1) See Leon Schalit, John Galsworthy - a Survey, p. 333
 (2) William Lyon Phelps, Essays on Modern Dramatists, pp. 132, 136
 (3) Leon Schalit, John Galsworthy - a Survey, p. 260

be amended so that adultery and espionage will not have to be resorted to in efforts to gain the divorce. These convictions spring from out the knowledge of bitter experience of his own. In Joy Mrs. Gwyn has left her husband and is in love with Maurice Lever. In her daughter Joy's conversation with a young suitor, Dick quietly calms Joy's sobbing by explaining to her that when marriage has failed from want of love, it is awful to have to remain married. ¹ The kindly Christian priest in A Bit o' Love, longing for his wife's return to his home yet unwilling to cage her with the bars of marriage allows her to return to live with her lover. There, too, love in marriage is necessary to a continuation of marriage. In the play Justice Ruth Honeywell under the English marriage laws can find no escape from the beatings of her drunken husband. The Fugitive is the tragedy of a loveless marriage. Clare Dedmond has lived with her husband, George for four years. Like Irene in The Man of Property she tries to overcome her feelings of imprisonment and revulsion but finds she cannot. Like Soames, George demands his marital rights thus forcing Clare to leave her husband. George and his mother try to get Clare to return to her husband. Lady Dedmond uses the worn-out (to Galsworthy, at least) argument of the sacredness of marriage. In the conversation that follows, the sympathy and pity of the reader

(1) John Galsworthy, Plays, pp. 63-64

are strongly aroused in favor of Clare. Galsworthy makes the individual feel his passion in the hatred of the marriage where force not love is ruler. Clare speaks:

(1) "Marriage! My marriage has become the--the reconciliation-- of two animals--one of them unwilling. That's all the sanctity there is about it."¹

(2) "Whatever is right--our life is not.....I swear before God, that if I believed we could ever again love each other only a little tiny bit, I'd go back. I swear before God that I don't want to hurt anybody."²

Malise, a writer who later becomes Clare's lover understands her desire for escape in the hope of saving her soul. He listens to Clare's brother who fears that Clare is unfit to carry on alone in the "rough and tumble." To his prediction that Clare will come to grief Malise replies,

"Very likely--the first birds do. But if she drops half-way it's better than if she'd never flown. Your sister, sir, is trying the wings of her spirit, out of the old slave market. For women as for men, there's more than one kind of dishonour, Captain Huntingdon, and worse things than being dead, as you know in your profession."³

Schalit says that Galsworthy views women as "victims of male and social brutality, and the prejudiced of the world....;

(1) John Galsworthy, Plays, p. 234

(2) Ibid., p. 235

(3) Ibid., p. 239

his temperament causes him to resent doubly the wrongs done to women by the superior force of the male."¹ W. L. George complains that Galsworthy's "emotions lead him to the excessive opposite of brutality."² "Mr. Galsworthy seems to see woman as such a wretched prey, so helpless before men. This is true, but not so completely as he makes out."² Again the critic W. L. George has said of Galsworthy, "People call Mr. Galsworthy gloomy because he passionately hates certain sides of marriage, of the law of capitalism, and because his method is to expose these things to his readers. He wants reform.... and he is a reformer without hope. Mainly he is a reformer who realizes the situation."³ An examination of his letters of September 20, 1913, October 21, 1913, December 7, 1913 (the year of The Fugitive) shows W. L. George to be right about Galsworthy's desire to reform certain sides of marriage.⁴

That Galsworthy wanted the laws of divorce amended in England is a known fact. His letter of August 15, 1910 to Sir Hall Caine deplores the divorce law which "debases all the spiritual significance of marriage". He further affirms that there can be no decency in the divorce law "until that law recognizes the dissolution (under proper safeguards of time) of marriages which are for one reason or another unhappy, without

(1) Leon Schalit, John Galsworthy - a Survey, pp. 263-4

(2) H. V. Marrot, The Life and Letters of John Galsworthy, p. 466

(3) Ibid., p. 465

(4) See Ibid., pp. 717, 383, 719 respectively.

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requiring guilt on the part of either man or woman." ¹ To
 William Archer (December 28, 1911) he writes in the same vein. ²

Galsworthy in his novels and plays sneers at the system of "spying" used in obtaining a divorce. He regrets (in Justice) the "unfairness of the English divorce law to the poor (since to some extent remedied)." ³

In relation to the subjects of marriage and divorce it is clearly seen that Galsworthy does not remain unbiassed, and impartial. He has a crusade to further namely, justice in marriage and divorce laws, and he misses no opportunity to strike openly. He is in this respect prejudiced and a reformer.

When Galsworthy injects into his plays barbs at the practise (or lack) of Christianity and substitutes his own belief as a possible ideal he is abandoning judicial temper for prejudice and, I should say, for propaganda. I do not dispute the worth of his ideas but do point out that he uses his works to disseminate his beliefs. He pictures the wrongs in the social world; tells us how to better the world by the elimination of our errors. Surely when he does this, Galsworthy is desiring to change us (and ultimately we shall change society) in urging us to follow certain rules of living. Galsworthy (letter of November 24, 1931) professes that he is not a believer in Christianity as the agent of reassurance and strength. He is not a Churchman, either.

(1) H. V. Marrot, The Life and Letters of John Galsworthy, p. 686

(2) Ibid., p. 703

(3) John W. Cunliffe, Modern English Playwrights, p. 103

Instead, Galsworthy's belief is in a practical religion-- man helping man. In this belief he sees "the only religion which has any chance now of making real headway; and, being essentially practical, the only faith which will steady, comfort and uplift us all again."¹ Back in 1912 he wrote to a clergyman a similar letter in which he set forth his theory that our needs are "justice, love, and courage. We want them glorified-- not by forms such as that Christ died for us, that Christ was the Son of God, that Mary his mother is in the Company of Heaven, that we may eat of the body and blood of our Redeemer, and so forth; but by proclamation by word and deed throughout the land that justice, love, and courage are our high aims; that we have the germs of them in all of us; and that the chivalry and humanity we may attain to is a great thing in itself and for itself."²

Being familiar now with Galsworthy's opinion of Christianity and with his own faith (or philosophy) it is an easy matter to notice the injection of his own beliefs into his dramas. Thus he violates the tendency to be judicial.

(1) The play Justice portrays the mass cruelly beating the life out of one of its weak members. Galsworthy points the moral (to W. L. George) "of how jolly consistent that is with a religion that worships 'Gentle Jesus.'³"

{1} H. V. Marrot, The Life and Letters of John Galsworthy, p.802
 {2} Ibid., pp. 706-707
 {3} Ibid.; p. 266

(2) Ferrand, a philosopher who has been compared to Galsworthy, speaks to the kindly humanitarian Wellwyn. Ferrand tells Wellwyn that if He were here today there would be many persons writing to the papers, calling Him a "sloppee sentimentalist. And what is verree funny, these gentlemen they would all be most strong Christians."¹ Ferrand goes on to say that Wellwyn (noted for his kindness and sympathetic understanding) is "no Christian. You have so kind a face-----You have not the Phirasee in your character. You do not judge, and you **are** judged."¹ Satire on the Christian who believes in the teachings of Christ but will not live up to them!

(3) Michael Strangway, the priest in A Bit o' Love would lead his people in the way pointed out by Christ--the forgiving way. Yet his parishioners do not allow him to forgive his wife nor do they forgive him. Hardly an advertisement² in favor of Christianity!

This repetition of the difference in Christianity between theory and practise is repeated too often to be merely the casual remark of one of the characters. It is Galsworthy -- on the reform!

He himself speaks of social position as a mere accident³ of birth. In his plays Galsworthy takes the stump in behalf of the lower class whom Society with its inequalities has

(1) John Galsworthy, Plays, p. 194

(2) See also A Family Man, p. 410, Foundations, pp. 324, 327, 331, 339

(3) H. V. Marrot, The Life and Letters of John Galsworthy, p. 204

cheated of justice in law cases, financial security, inter-marriage with the upper class, decent labor conditions, social recognition, and politics. Galsworthy shakes his finger in scorn at the upper classes for their assumption of superiority--for their position, property and wealth are due not to their efforts but to the accident of birth within that class. He resents the law that favors the rich and imprisons the poor for similar offenses (as in The Silver Box, pp. 6-7; Strife, pp. 74, 97; The Skin Game, p. 363). No doubt Galsworthy's Society would be better were there not one law for the rich and one for the poor; if there were kindness as the motivating force of all action; if the fortunate realized what part accident played in their being in their position. Yet, the fact that he preaches this social doctrine in his works destroys his own position as a magistrate--for he does weight the scale with his finger!

Galsworthy, a lover of peace and harmony puts in here and there a good word for peace or a thrust at war--particularly a war such as the Boer War or the World War. The Mob seems to deal with the Boer War--the disgrace of a large country "picking on" a weak one. He himself opposed the war for this reason.¹ He scores the press for its part in spreading war propaganda. Schalit says of this, "Before the outbreak of

(1) H. V. Marrot, The Life and Letters of John Galsworthy, pp. 174, 175, 180, 492

and during, every war, the government of every State employs mob passions to attain its ends: and uses the Press to whip up and unchain mob instincts, without scruple or limit."¹

Against this Stephen More, the main character of The Mob takes his stand. During the World War, even, Galsworthy deplored the necessity of war.

Critics are agreed that the play Justice is without doubt a play intended to reform certain phases of prison life, chief among which is the length of time spent in solitary confinement. In 1907 Galsworthy went over Dartmoor Prison and was hurt by the conditions he saw there. He began to investigate the problem of solitary imprisonment by visits to the prisons, by reading, and by contacting persons prominent in The Humanitarian League and authorities informed on the actual conditions. Having obtained his facts Galsworthy contacted the Home Secretaries, and the public. Then with the play Justice he capped his campaign. With persistent bold strokes he dramatizes the Justice which is a machine; the Justice, that blind, cannot see beyond its nose; the incidental plea against solitary confinement. The effect of this play was felt in Parliamentary circles. As a result of the appeal of the play, efforts for prison reform were redoubled, with the result that solitary confinement was still further reduced.

(1) Leon Schalit, John Galsworthy - a Survey, p. 269

Other minor reforms relating to prison life were then advanced¹ and carried out.

Galsworthy in 1909 inspected in London conditions "among the sweated workers in the East End."² His feeling of sympathy for the oppressed made him ache, for he hated to see suffering. I wonder how much of the satire on the Anti-Sweat League (The Foundations) and the pity aroused for old Mrs. Lemmy, a sweated worker, is due to his having seen at first hand the conditions of these people who are slaves to industry. True, The Foundations was published in 1917, but Galsworthy could fight a long time on the side of the under-dog!

As in Man of Property charity institutions are scored against, with the hope that individual kindness and understanding will fill the needs of society, so in The Pigeon there is constant bickering (Galsworthy versus Galsworthy) as to whether charity is the concern of the state or of the individual. Galsworthy shows institutionalized charity as hard, and inhuman; what the world needs is kindness. He³ denies that he is a reformer--but on the same day he writes to Professor Murray that the justification of the theme of The Pigeon is the "modern tendency to institutionalize everything. And that Institutionalism runs always the greatest danger of becoming inhuman; and ought to be informed of it

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- (1) See H. V. Marrot, The Life and Letters of John Galsworthy, p. 262
 (2) Ibid., p. 248
 (3) Ibid., p. 329

occasionally; especially as it is the line of least resistance." ¹

A judge pronounces "Guilty!" with no purpose other than to render an impartial judgment. Galsworthy pronounces "Guilty! Guilty! and you ought to do something about it before you ruin that phase of our Social system! You know you should not have acted so,--" and so on. He does more than pronounce his judgment; he would shame you into reform.

Tod Freeland could not bear to see birds caged or animals beaten. The priest, Michael Strangway cannot allow Mercy to keep a sky-lark caged any more than he can keep a liberty-loving wife caged to him by matrimonial ties. ² The same good priest rebukes his parishioners for their ill-treatment of animals. This play, A Bit o' Love is the only one of the dramas of Galsworthy which contains the playwright's own hatred of the practises of caging birds, and his love for animals. He directed his support at one time to a reform against the ³ caging of wild birds, and again wrote to a gentleman concerning the freeing of a hawk which the man had caught and caged. This is further evidence of Galsworthy's lack of judicial temper.

The final definite tendency to a lack of judicial temper (in the drama) is Galsworthy's recognized dislike of the Press, particularly the Yellow Press. The Foundations and The Show, in particular, give evidence of this feeling. In the former

(1) H. V. Marrot, The Life and Letters of John Galsworthy, p.328

(2) John Galsworthy, Plays, p. 289

(3) H. V. Marrot, The Life and Letters of John Galsworthy, p.215

the Press with its zest for news regardless of its truth gets a wiggling. Of course the public is partly to blame (we suspect that Galsworthy is prompting) for it demands sensation. The Press is accused of keeping itself busy today denying what it will print tomorrow. Granted that it is Lemmy who speaks these words. Knowing Galsworthy's dislike, it is hard to say exactly how much of this is part of the character's lines and how much is Galsworthy. The fact that Poulder (a servant), Lord William, and Lemmy all "ride" the Press makes room for the belief that perhaps Galsworthy puts the words into their mouths. The Show is aimed to reveal how the Press exploits the sensation which the public in turn demands. Of this play Cunliffe says,

"In the case of The Show, obviously aimed at the cruelty of modern newspaper publicity when it drags into the limelight matters essentially private, the ultimate responsibility was shown to rest upon the morbid curiosity of the public--a weakness of human nature--but the facts presented were of such an unusual kind as to give an air of special pleading to a sound criticism of sensational journalism; a secondary protest against the loose method of accepting evidence in the English inquest, to which attention had been directed by a recent case..."¹

In the plays as in the novels Galsworthy is defended by critics as being impartial, but he shows in many instances

(1) John W. Cunliffe, Modern English Playwrights, p. 108

evidence of being swayed by his own emotions and experiences in his attempt to present unbiassed evidence.

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What do the critics of Galsworthy believe him to be-- a man of judicial temper or one prejudiced and inclined to be a reformer and propagandist? Here are their opinions:

(1) Galsworthy is fair, impartial and judicial.

(a.) Galsworthy is a "magistrate" albeit a sympathetic one. He "seemed satisfied if he had done equal¹ justice to everybody."

(b.) In his plays The Skin Game and Loyalties Galsworthy "handles different questions of class antagonism with great delicacy and² discretion."

(c.) He is "scrupulously fair"³; a man of grave impartiality.⁴

(d.) "You look like a man who passes many sleepless nights weighing carefully the two sides that⁵ are fated to complicate every question."

(e.) "Although inspired by a faith and instinct with love and pity, it has all the calm, all the precise and deliberate serenity, of pure⁶ observation."

(1) Desmond MacCarthy, "Persons and Personages-John Galsworthy," p. 140

(2) John W. Cunliffe, "Galsworthy the Man" p. 423

(3) Ramsden Balmforth, Ethical and Religious Value of the Drama, p. 198

(4) Ibid., p. 197

(5) Lacon, Lectures to Living Authors, p. 47

(6) André Chevrillon, Three Studies in English Literature, p. 157

(f.) ".....he is forever presenting two or more sides and taking none."¹

(g.) "Mr. Galsworthy was, in former years, a barrister, and the judicial temper is the strongest characteristic of his genius"....
 "The cold impartiality, the judicially analytic temper of Mr. Galsworthy hinder his best efforts to come near to his fellows as a man with men."²

(2) Galsworthy is prejudiced; is a pleader of causes; is a crusader--a man lacking in judicial temper.

(a.) "John Galsworthy was humanitarian.....
 these men are the great reformers."³

(b.) "His sympathies swamp his judgments."⁴
 "His hatred of injustice possesses him like a fury, so that I expect to find his hands always clenched."⁵

(c.) ".....his temperament is plainly radical, and his sympathies are always with those who are opposed to the present social organization. The word Respectability made him see red."⁶

(1) Grant Overton, Authors of the Day, p. 15

(2) Harold Williams, Modern English Writers, p. 373

(3) Henry S. Canby, Galsworthy - an Estimate

(4) St. John G. Ervine, Some Impressions of My Elders, p. 151

(5) Ibid., p. 123

(6) William Lyon Phelps, The Advance of the English Novel, p. 220

(d.) "Usually you have some thesis to expound in your plays, some evil to expose or some reform to advocate, and in the plays it is more difficult to disguise this than in a novel."¹

Critics, therefore, differ in their opinions regarding the judicial temper of Galsworthy. He is called "impartial" by one, "prejudiced" by another. What is he then? I find that John Galsworthy aspires to judicial temper at one time, and with calm impartiality seems to attain it. Again by concealed subtlety he thrusts at the wrongs of society, but seldom offers a remedy. Therein lies his skill. In the plays Galsworthy openly attacks such institutions as Courts of Justice, Marriage Laws, Divorce, and Charity. This is not impartiality, -it is propaganda and reform.

(1) Lacon, Lectures to Living Authors, p. 49

Summary

The purpose of this thesis has been to discover to what degree, if any, it may be said that John Galsworthy is a man of judicial temper, as he reveals himself in his novels and plays. The judicial temper has been defined in the opening paragraph as that disposition or temperament of man in accordance with which he exercises judgment in the administration of justice. Natural justice has no place in this discussion. Rather is it concerned with social justice wherein it relates to the judicial temper of Galsworthy.

When a man is influenced by his emotions (such as hate, pity, and anger) he ceases to be purely rational. Galsworthy desires to be impartial, and believes he attains the detachment of a judge who weighs the situation pro and con. His preface to The Forsyte Saga and his letter to his sister Lily (September 11, 1905) give evidence of the author's intention to be fair and unbiassed. His letter to Garnett (June 1, 1905) shows a different view of Galsworthy. There he plainly states that he hates Forsyteism and wishes its destruction. Either Galsworthy is prejudiced or he is impartial in this matter, since he cannot be both.

He presents arguments for and against Forsyteism (the disease of property) but his desire to show wherein and why these Forsytes hinder their own ideal development and that of the classes below them destroys his sense of balance in weighing

the evidence. Often Galsworthy, the magistrate, presents impartially the pro and con of situations and phases of society, and leaves the reader to draw his own conclusions. In such cases he is the man of judicial temper. When, however, Galsworthy pleads a cause, allows his own prejudices to taint the evidence, seeks to bring about a change in society, and injects his own beliefs into his novels and plays, he is not the detached magistrate but the pleading lawyer, the reformer and the propagandist. Therefore, I say that Galsworthy is at times a man of judicial temper but very often he is prejudiced and desires social and moral reform. Often Galsworthy pleads quite frankly or preaches his little sermon in the open--as in The Freelanders, Worshipful Society and Justice. At other times he quietly inserts his opinions about the Press, charity organizations, the theory of the universe, the hypocrisy of Christianity, class inequalities, the capital-labour question, the faith needed by the world, war and peace, conscription, and the internment of Germans, and hopes that these ideas will work in us a leavening.

When Galsworthy pleads for a reform of the marriage and divorce laws--as he does throughout both the novels and the plays--he is not subtle or sly, complimenting himself on his artistic skill (as it has been shown that he sometimes did). The ache of his heart grips his pen, then, and he pours out repeated pleas for a change in the marriage laws so that the cruelty of unhappy marriages may be lessened. Galsworthy

does not speak objectively on this matter,--his own experiences and those of his wife Ada, who had been unhappy with her first husband, interfere with his taking an impartial, detached view of the subject of marriage and divorce. Emotions and experiences destroy his judicial temper when he would render judgment in the experiences of his characters.

This thesis has shown that in the following points Galsworthy is definitely partial:-

(1) A need for the reform of marriage and divorce laws. The grounds for divorce should be enlarged to include incompatibility.

(a.) Shown in almost all the plays and novels, particularly in The Fugitive and Man of Property.

(2) Humane treatment of animals and birds. A hatred of abuse of beasts and caging of both beasts and birds.

(a.) Most prominent in the novels, particularly The Freelanders, and The Forsyte Saga.

(3) Social position in England is merely an accident of birth and should be realized by the members of the upper class. Then sympathy and kindness could be extended to the less fortunate.

(a.) A general theme in both the novels and plays, but stressed in The Eldest Son and The Silver Box.

(4) England must go "back to the land" if it would have economic security.

(a.) Shown by Michael Mont's activities in End of the Chapter, and referred to in The Patrician.

(5) The Press is a force for evil and not to be relied upon.

(a.) In a subtle manner Galsworthy drops slurs at the Press throughout the novels. He gives it an open wiggling in The Foundations and The Show.

(6) Christians are inconsistent. They have a creed, but do not believe it needs to be followed--just dogma.

(a.) Particularly strong note in The Pigeon and A Bit o' Love.

(7) The need of prison reform, particularly of solitary confinement.

(a.) Justice aided in bringing about actual reform in this matter.

(8) War is hideous, and made more so by the use of airplanes for fighting.

(a.) The Forsyte and Charwell series deal with this point.

(9) The slums of England--particularly London--should be cleared.

(a.) The Forsyte and Charwell novels.

(10) Emancipation of women (in regard to marriage laws and suffrage) should be brought about.

(a.) The Freelanders and The Fugitive

These are the main examples of John Galsworthy's violation of the judicial temper. They are sufficient to show that he does plead causes, his emotions and experiences do interfere with his taking a detached view, and he sometimes intends to bring about reform.

Is Galsworthy, then, a man of judicial temper or a propagandist? I have quoted authorities who show that he is impartial; authorities who feel that he is a reformer. I have found that he is a combination of the two--impartial when he can view matters not touching his own experience or emotions; the reformer when he looks upon suffering--the propagandist whose theories could make the world a better place in which to live.

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* Note: The books starred were studied in detail in their entirety, and are referred to most frequently in this thesis. H.V.Marrot's volume is particularly valuable as a source book.

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 - (i) The Mob
 - (j) A Bit of Love
 - (k) The Foundations
 - (l) The Skin Game
 - (m) A Family Man
 - (n) Loyalties
 - (o) Windows
 - (p) The Forest
 - (q) Old English

- (r) The Show
- (s) Escape
- (t) Six Short Plays
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Note: - (1) These works of John Galsworthy are listed here in the order in which they are discussed in this thesis.

(2) All these books are published by Charles Scribner's Sons, New York.

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Note: These references were valuable in furnishing material for the study of "justice" for the background of this thesis.

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